

# BOOK AND MAGAZINE COLLECTOR

APR. 2000

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## FRANK RICHARDS RARITIES



## THE WEIRD TALES OF H.P. LOVECRAFT

### CRIME WRITER JOHN HARVEY

## ANTHONY BURGESS

Author of  
'A Clockwork Orange'



© Warner Bros.

Malcolm McDowell stars in Stanley Kubrick's controversial film of 'A Clockwork Orange'.

## VICTORIAN POET COVENTRY PATMORE

## FITZROY MACLEAN

Author of  
'Eastern Approaches'



## COLLECTING CROQUET BOOKS



# BOOK AND MAGAZINE COLLECTOR

No. 193

APRIL 2000

**BOOK AND  
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### IMPORTANT

Every endeavour has been made to ensure that all the information and values published in this magazine are as accurate and up-to-date as possible. Neither the publishers nor their agents can be held responsible for any errors or omissions; nor shall they be liable for any loss or damage to any person acting on the information contained in the magazine. Naturally, the Editor will welcome any corrections at any time.



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**ISSUE**

**ADVERTISING DEADLINE**

JUNE ISSUE (on sale 19th May) ..... 11th April

JULY ISSUE (on sale 16th June) ..... 9th May

## RICHARDS RARITIES

**F**ew children's authors have been as prolific or as versatile as the great Frank Richards. In a career spanning some 67 years, he produced a steady stream of stories and serials, including westerns, romances and — most famously — a huge number of school stories featuring the likes of Tom Merry, Harry Wharton and Billy Bunter, the 'Fat Owl' of Greyfriars' Remove. His work appeared in some of the best-known of all boys' papers, including *The Gem*, *Magnet* and *The Schoolboys' Own Library*.

As it is such a complicated subject, we are publishing a comprehensive guide in this month's issue to all the most collectable items in Frank Richards' bibliography. These include original issues of *The Gem* and *Magnet*, as well as lesser-known papers and even a 'Billy Bunter' play. The article makes a perfect introduction to the magical, laughter-filled world of Frank Richards.

The writings of H.P. Lovecraft are certainly magical, but otherwise they could hardly be less like those of Frank Richards. Lovecraft was one of the great pioneers of modern 'horror', and he still enjoys legendary status amongst aficionados of the genre. Most of his works were initially published in privately printed magazines, and many more pieces were left unfinished at the time of his death in 1937. These have been reprinted in a bewildering number of collections, some of which are now very valuable indeed. Our feature considers all the most sought-after items, from the original magazines to recent anthologies.

Unquestionably one of the major cinematic events of this year will be the re-release of Stanley Kubrick's film of *A Clockwork Orange*. The film was withdrawn in the U.K. because of controversy over its violent content, but the ban has only increased the mystique surrounding both the movie and Anthony Burgess's original novel. The reappearance of the film gives us a chance to reassess both this work and the rest of Burgess's output, and also to look at how prices have changed since we last featured him ten years ago.

Now that spring is here, and the sun (hopefully!) will be shining a little more brightly, many of us can start to look forward to our normal outdoor pursuits, including the very English game of croquet. This month's issue includes an article on croquet books, covering everything from histories and instruction manuals to books of rules and regulations. The feature also provides a potted history of this fascinating and surprisingly subtle game.

Our other articles feature: travel writer and historian, Fitzroy Maclean; Victorian poet, Coventry Patmore; and crime author, John Harvey.

### **NEXT ADVERTISING COPY DEADLINES**

**11th APRIL for JUNE issue; 9th MAY for JULY issue**

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# FRANK RICHARDS RARITIES

NORMAN WRIGHT PICKS OUT  
THE RAREST ITEMS FEATURING  
BILLY BUNTER, TOM MERRY  
AND FRANK RICHARDS'  
OTHER GREAT CHARACTERS

Charles Hamilton, better known to generations of schoolboys as 'Frank Richards' and 'Martin Clifford', was one of the most prolific writers of all time. In a writing career that spanned more than six decades, from 1894 until his death on Christmas Eve 1961, he turned out an estimated 100 million words, the equivalent of 1,000 full-length novels. His output encompassed almost all areas of fiction, from out-and-out romances to westerns, but his great forte was the school story, a genre which he dominated from the late 1920s, and it is for his work in this field that he will be remembered.

His most famous creation was the anti-hero William George Bunter, the 'fat owl' of the remove form at Greyfriars School, and

while aficionados may argue that some of his other schoolboy creations were better drawn, few can deny that Billy Bunter is one of a very small number of truly immortal fictional characters. In this article, I will look at Hamilton's writing career and consider some of the many Frank Richards rarities that have been published over the decades.

In his memoir, *The Autobiography of Frank Richards* (Charles Skilton, 1952), Hamilton tells us that his first story was accepted for publication when he was just seventeen years of age. He does not mention the title or the publisher of that landmark story, but does recall his great delight at receiving payment for it of five guineas. That first tale is now lost in the mists of time, and even that most diligent of researchers, Bill Lofts, was unable to track it down.





50,000-WORD SCHOOL TALE! AND GRAND GAME GIVEN FREE!



"THE MYSTERY OF THE PAINTED ROOM!" A Magazine, New Long Christmas Tale of School Life and Adventure, written by the author.

tion, although — as Lofts and Adley point out — the Trapps Holmes publications were almost totally devoid of school stories from Hamilton's pen. There was little work of quality from him during this period of his career, and, despite their scarcity, copies of the Trapps Holmes comics containing stories by Charles Hamilton are of little more than curiosity value among collectors.

## FAST-PACED

Charles Hamilton's first great schoolboy character was Tom Merry, created early in 1907 for issue number three of *The Gem*, a halfpenny paper published by Harmsworth. The story, written under the byline of 'Martin Clifford' and entitled 'Tom Merry's Schooldays', was the first of what had originally been envisaged as a series of fortnightly school stories that would alternate with fast-paced adventure stories by other

The 1965 facsimile of the first issue of *Magnet*. The original now changes hands for up to £200.

The 1913 Christmas double number of *The Gem*, containing 'The Mystery of the Painted Room'.

After that first taste of success, Hamilton's pen remained constantly busy, churning out stories in longhand for an assortment of publications. Initially he sold his work where he could, but he soon began to find a regular market for his writing with Trapps Holmes, a firm scarcely remembered today. During the 1890s, however, they were publishers of a fairly substantial number of comics and boys' papers. A large part of Hamilton's output for this publisher has been identified, and in their book, *The World of Frank Richards* (Howard Baker, 1975), Lofts and Adley tell us that, after long investigation, they were able to confirm that Hamilton wrote several thousand stories for Trapps Holmes. "For a period of more than five years," they write, "Frank Richards swamped these [Trapps Holmes] publications with work from his pen."

The author was prolific and versatile, churning out stories of almost every descrip-

## No. 1. NEW STORY BOOK!







*The first issue of **The School Friend**, featuring Bessie Bunter and the girls of Cliff House School.*

writers. However, Hamilton's creation proved so popular with readers that the decision was taken to turn *The Gem* into a weekly school story paper.

While engaged on writing for *The Gem*, Hamilton had also been contributing a series of school stories featuring Jack Blake of St Jim's College to another Harmsworth paper entitled *Pluck*. With his increased weekly workload for *The Gem*, it was decided to combine the two series. Tom Merry and the other characters from the Clavering College stories were transferred to St Jim's School, and from issue number eleven of *The Gem* the exploits of Tom Merry and co of St Jim's School by 'Martin Clifford' appeared weekly. Tom Merry proved to be extremely popular with readers, and early in 1908 the publishers decided to cash in on the character's success. They began a 'new series' of *The Gem* at double the size, double the price, and with

the numbering starting again with issue one. At the same time, they launched a new halfpenny companion paper entitled *Magnet*. At a stroke, Hamilton's weekly workload was more than doubled.

The first issue of *Magnet* (dated 15th February 1908) introduced readers to Harry Wharton, a character who, over the years, was developed by Hamilton into one of his finest creations. Harry was headstrong and wilful, and in that first story, entitled 'The Making of Harry Wharton', he got off to a bad start when he arrived at Greyfriars School. Amongst the cast of that inaugural issue was Billy Bunter, although little of his future potential was evident in that first appearance.

Copies of the first issue of *Magnet* are scarce, and to my knowledge a copy has not come on the market for some years. If a Very Good copy was offered for sale today, I would expect it to sell for at least £150. In 1965, however, Fleetway issued a facsimile edition of the first issue that was so faithful to the original that collectors must now be very cautious. There is, however, a very simple way of distinguishing between the original issue and the 1965 facsimile: the original has the date, in numerals, at the base of the *outside* back cover, while on the facsimile this date was omitted.

## PEN-NAME

For the 'Greyfriars' stories in *Magnet*, Hamilton chose the pen-name of 'Frank Richards'. This became his best-known pseudonym, and the name by which he was invariably addressed. I have seen dozens of letters written by Hamilton to enthusiasts, and for every one signed 'Charles Hamilton', a dozen or more are signed 'Frank Richards'.

The first few *Magnet* stories, chronicling Harry Wharton's arrival and settling in at Greyfriars, were excellent tales, but it has to be said that, during the formative years of both *Magnet* and *The Gem*, the quality of the stories was variable. For every gem there was a crop of 'potboilers' that were probably acceptable to the young readers but fell far short of the superb work that Hamilton was to produce for the papers during their peak years. Few enthusiasts



would dispute the fact that *The Gem* blossomed well before *Magnet*. The best stories of Tom Merry, Arthur Augustus D'Arcy and the other juniors of St Jim's appeared during the decade spanning 1914 to 1924, while *Magnet* was at its peak from the late 1920s until well into the 1930s.

Hamilton proved to have the golden touch, and stories from his pen were invariably popular. Harmsworth (later the Amalgamated Press) made the fullest use of their star writer, and were continually pressing him to begin new series and invent new schools. If a paper had a flagging circulation, Hamilton would be called upon to write a series for it in an attempt to reverse the slide.

## WORKLOAD

Hamilton's weekly output rose dramatically as the years passed, and it was inevitable that, with such a heavy workload, he would sometimes be unable to fulfil every commitment. Consequently, from time to time stories by substitute writers — although still published under the 'Martin Clifford' and

*The first issue of The Schoolboys' Own Library, which reprinted stories from The Gem and Magnet.*



*This 1907 issue of The Boys' Friend Library was the first to feature Tom Merry. It now fetches up to £20.*

'Frank Richards' bylines — would appear in *Magnet* and *The Gem*.

*The Gem* suffered particularly badly from substitute writers during the late 1920s and early 1930s, and in 1931, at the instigation of Eric Fayne, a life-long Hamilton enthusiast, the decision was taken to begin reprinting the 'Tom Merry' stories in *The Gem* from the beginning. This policy of reprints began in the summer of 1931 and continued until 1939, when Hamilton once again began contributing new stories to the paper. *The Gem* folded at the end of 1939, a casualty of the wartime paper shortages. Fortunately, *Magnet* never had to resort to a policy of reprints to keep it going, and from the late 1920s until well into the 1930s Hamilton was pouring some of his best work into the paper.

Probably the most sought-after issues from the very early years of *Magnet* and *The Gem*



are the splendid double numbers that appeared before the First World War. These were truly bumper issues, each containing a very long story (sometimes fifty or sixty thousand words in length) and often sporting a colour cover. The extra space gave Hamilton room to develop his plots, and some of the best of the early adventures, particularly of Tom Merry and co, appeared in double numbers.

## GHOSTLY

Perhaps the most sought-after 'doubles' are number 302, 'The Mystery of the Painted Room', a ghostly Christmas tale that appeared late in 1913; and number 393, 'The Housemaster's Homecoming', a summer double number published in 1915. These now sell for £10-£15 each in Very Good condition. 'The Housemaster's Homecoming' was reprinted as a soft-covered book by the Museum Press in 1970, and copies of this edition can still be bought for £5 or £6. Sadly, no double numbers were published after the First World War.

While St Jim's and Greyfriars are Hamilton's best-known schools, they are by no means the only educational establishments he created. In their book, *The Men Behind Boy's Fiction* (Howard Baker, 1970), Lofts and Adley identify 107 fictional schools created by Hamilton, and they suggest that their list is by no means exhaustive!

His third most popular school was Rookwood, created in February 1915 for the well-established weekly, *The Boys' Friend*. The 'Rookwood' stories, all written under the byline 'Owen Conquest', featured Jimmy Silver and Co, and were far shorter than the 'Greyfriars' and 'St Jim's' stories, running to about 12,000 words each. *The Boys' Friend* number 715, containing the very first 'Rookwood' story, 'The Rivals of Rookwood', sported a splendid cover illustration depicting two horse-drawn traps, each loaded with boys, racing along neck and neck.

*The Boys' Friend* was a large-format publication, and copies are very prone to wear-and-tear. A copy of that first 'Rookwood' issue in Very Good condition



# Provincial Booksellers Fairs Association

## APRIL BOOK FAIRS

- |       |  |                            |
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| 1     | <b>STAMFORD,</b><br>Arts Centre, St. Mary's Street                     | 10am-5pm. Adm. 50p         |
| 2     | <b>*DORCHESTER,</b><br>Kington Maurward Agricultural College           | 10.30am-4pm. Adm. 50p      |
| 9-10  | <b>LONDON,</b><br>Hotel Russell, Russell Square                        | 1pm-7pm; 11am-7pm. Free    |
| 9     | <b>*LONDON (2),</b><br>Bloomsbury Post House, Coram Street             | 10am-4pm. Free             |
| 14-15 | <b>*HAYDOCK PARK,</b><br>The Racecourse (Junction 23 M6)               | 1pm-7pm; 10am-5pm. Adm. £1 |
| 15    | <b>*PERFORMING ARTS,</b><br>Olivier Foyer, National Theatre, Southbank | 11am-7.15pm. Free          |
| 16    | <b>GREENWICH,</b><br>Minor Hall (opp. Police Station)                  | 10am-4pm. Adm. £1          |
| 22    | <b>*BURY ST. EDMUNDS,</b><br>Athenaeum Hall, Angel Hill                | 10am-5pm. Adm. 50p         |
| 22    | <b>*SHERBORNE (DORSET)</b><br>Church Hall, Digby Road                  | 10am-4.30pm. Adm 50p       |

- |    |   |                          |
|----|---|--------------------------|
| 23 | <b>*STRATFORD ON AVON</b><br>Royal Shakespeare Theatre (Main House) | 10.30am-4.30pm. Adm. 75p |
| 26 | <b>*CAMBRIDGE</b><br>Fisher Hall, Guildhall Place                   | 10am-4pm. Free           |
| 29 | <b>DUMFRIES</b><br>Assembly Rooms, George Street                    | 10am-5pm. Adm. 50p       |
| 30 | <b>*OXFORD ACADEMIC</b><br>Linton Lodge Hotel, Linton Road          | 11am-4pm. Adm. 50p       |
| 30 | <b>*TUNBRIDGE WELLS</b><br>Royal Spa Hotel, Mount Ephraim           | 10am-4pm. Adm. £1        |



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'The Boy Without a Name!' is among the most sought-after editions of *The Boys' Friend Library*.

would cost around £10-£15 today. The 'Rookwood' stories ran in *The Boys' Friend* until April 1926.

During the first quarter of this century, Hamilton wrote stories and series for many Amalgamated Press publications, and to list even a fraction of the characters and series that flowed almost continually from his Remington typewriter would take up far more space than is available in this short article. One series that does deserve mention, however, is the set of stories that Hamilton contributed to an unusual publication entitled *The Greyfriars Herald*. Launched in 1915, this small-format weekly was ostensibly the Greyfriars School magazine! For *The Greyfriars Herald*, Hamilton, under the pen name of 'Peter Todd', wrote a series of highly amusing stories featuring Herlock Sholmes. These delicious parodies of Conan Doyle's great detective had such titles as 'The Freckled Hand' and 'The Bound of the Haskervilles'.

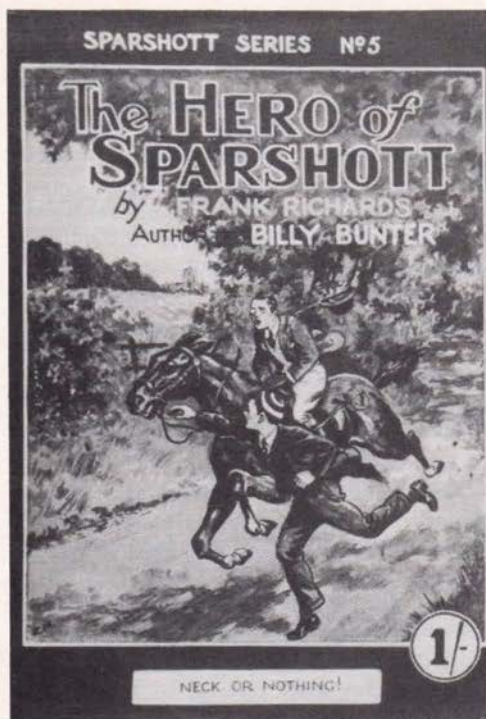
Owing to a paper shortage, the first series of *The Greyfriars Herald* ran for only eighteen issues, but when the title reappeared in 1920 Hamilton wrote a further 32 'Herlock Sholmes' adventures for it. Hamilton was obviously very fond of Sholmes, and over the years — and for a variety of publications — he wrote a grand total of 95 tales featuring the detective. The entire canon was collected and published by Hawk Books in 1989 as *The Complete Casebook of Herlock Sholmes*, with a long introduction by the present writer. A complete set of the original eighteen *Greyfriars Herald* issues would now cost in the region of £100.

## BESSIE BUNTER

Having cornered the market in school story papers for boys, the Amalgamated Press decided to launch a similar publication aimed at girls. Throughout the early 'Greyfriars' stories in *Magnet*, Hamilton had often introduced Bessie Bunter and her friends of Cliff House School, and it was this group of girls who were chosen to be the lead

This issue features the boy outlaw, the Rio Kid. These stories appeared under the 'Ralph Redway' byline.





One of six 'Sparshott School' booklets published by the firm of William C. Merrett during the mid-1940s.

characters in the first issue of *The School Friend*, published in May 1919. Under the byline of 'Hilda Richards', Hamilton wrote the first six stories of Cliff House School, but with issue seven the stories were taken over by other writers.

*The School Friend* ran until 1929 when it merged with the Amalgamated Press's other long-running story paper for girls, *The School-girl*. The first half-a-dozen issues, with stories by the original 'Hilda Richards', are now very scarce. A collector should expect to pay around £50-£60 for the first issue in Very Good condition, and £6-£10 each for the other five issues. The only other full-length 'Cliff House' story from the pen of the genuine 'Hilda Richards' was *Bessie Bunter of Cliff House School*, published in hardback by Charles Skilton in 1949.

Such was the popularity of the 'Greyfriars', 'St Jim's' and 'Rookwood' stories that many of them were reprinted in various other

Amalgamated Press publications. For many years, *The Penny Popular* (later *The Popular*) reprinted stories of all three schools, but the publication best-known for its reprints of the Hamilton school stories is *The Schoolboys' Own Library*, an attractive pocket-sized publication that ran from April 1925 until June 1940.

## MONTHLY ISSUES

The library initially consisted of two monthly issues, each comprising 64 pages, but after it had been running for almost seven years the page count was increased to 96, and for the last three and a half years of its life there were three issues each month. In all there were 411 issues, and over three-quarters of these comprised school stories from the pen of Charles Hamilton.

Greyfriars was the most frequently-featured school in the library, and — with only the very occasional exception — Harry Wharton, Bob Cherry, Billy Bunter and the

The company also issued three story-papers featuring the girls of Headland House. These now sell for £6-£8.





other 'Greyfriars' characters were featured every month. 'Tom Merry' stories figured almost as frequently, and there were a good number of 'Rookwood' stories, too. Over ninety per cent of all stories published in *The Schoolboys' Own Library* were reprints.

*The Schoolboys' Own Library* has always been a popular publication with collectors. Its small format and the clear typeface of its text make it an easy-to-read publication. In the early days of collecting, it offered readers almost their only chance to read classic 'Greyfriars', 'Rookwood' and 'St Jim's' stories, which they would otherwise have found unobtainable.

The first issue of *The Schoolboys' Own Library*, 'The Greyfriars Players', was a reprint of a 1915 *Magnet* (No 374) double number originally entitled 'The Fall of the Fifth'. It is quite a scarce issue and worth up to £30 in Very Good condition. The *Gem* double number 'The Mystery of the Painted Room', mentioned earlier, was reprinted in issue 66 of *The Schoolboys' Own Library* as 'The Eastwood House Mystery'. Probably the most sought-after issues are the 64-page editions, which sell for between £4 and £8. Editions of *The Schoolboys' Own Library* featuring Rookwood School are also quite eagerly sought-after, and are worth a similar amount. Later 'Greyfriars' and 'St Jim's' numbers are far more plentiful, and are worth £3-£5 each.

A group of stories that can certainly be classed as Frank Richards rarities are the early issues of *The Boys' Friend Library* containing his work. *The Boys' Friend Library* was a long-running publication which began in 1906 and, like *The Schoolboys' Own Library*, was

mainly a vehicle for reprinting serials and series of stories drawn from the wealth of material that had previously appeared in one or other of the many weekly and monthly boys' papers published by the Amalgamated Press.

Early on in its run, Hamilton wrote two original, full-length 'Tom Merry' stories for the publication: 'Tom Merry & Co' in number 30 (first series, November 1907) and 'Tom Merry's Conquest' in number 38 (first series, January 1908). Each story ran to 120 pages, and the extra length gave Hamilton scope to develop his characters in a way not possible in the weekly *Gem*, which at that time was still in its halfpenny format. Both issues are extremely scarce, and Very Good copies, complete with their two-colour covers, are now worth £15-£20 each. The two titles were reprinted together as a card-covered volume by the Museum Press in the early 1980s (no date).

## MYTHICAL

Another early issue of the *Boys' Friend Library*, and one of almost mythical status, is number 237 (first series), containing 'King Cricket', which was published in August 1913 under Hamilton's proper name. This cricketing adventure, while not an original story (it began life as a serial in *Boys' Realm*), is nevertheless extremely scarce. I have never seen a copy offered for sale, and I know of only one copy in a private collection.

Probably the most famous pair of *Boys' Friend Library* issues written by Charles Hamilton are 'The Boy Without a Name' (number 288, first series) and 'Rivals and



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Chums' (number 328, first series), published in January 1915 and March 1916 respectively. Although both stories appeared under the 'Frank Richards' byline, Greyfriars School features in only a minor role. The main characters are Frank Courtenay and 'The Catterpillar' of Highcliffe School. The writing is excellent, and the two long tales were amongst Hamilton's own personal favourites. Copies are scarce, and in Very Good condition are worth up to £20 each. The two stories were reprinted together by the Museum Press as a softback book in 1969.

Other early editions of *The Boys' Friend Library* by Hamilton that are particularly scarce are 'Through Thick and Thin' (number 276, first series; October 1915), 'Cousin Ethel's Schooldays' (number 367, first series; February 1917) and 'After Lights Out' (number 383, first series; June 1917).

Almost as sought-after are the *Boys' Friend Library* issues containing stories of Frank Richards' schooldays written under the 'Martin Clifford' pen-name. These originally appeared in *The Boy's Friend* from August

1917, and a number of them were collected and reprinted in *The Boys' Friend Library*. The popularity of the stories can be assessed by the fact that the first *Boys' Friend Library* collection of the tales, 'Frank Richards' Schooldays', was published as issue number 417 (first series) in March 1918, only six months after the very first tale had appeared in *The Boys' Friend*.

Half-a-dozen issues of *The Boys' Friend Library* contained 'Cedar Creek' adventures, while three further collections appeared in *The Schoolboys' Own Library*. These tales of Frank Richards' schooldays in the backwoods were entirely fictional but led many readers to believe that the author had enjoyed a boyhood in Canada! 'Cedar Creek' issues of *The Boys' Friend Library* sell for £8-£10 each.

## WILD WEST

Two other characters created by Hamilton who quickly found their way into *The Boys' Friend Library* were the Rio Kid and Ken King of the Islands. Adventures of the Rio Kid, the boy outlaw of the wild west, originally appeared under the byline of 'Ralph Redway' in *The Popular*, *The Ranger* and *Modern Boy*. They were immensely popular at the time, although they have dated badly now, and many were reprinted in *The Boys' Friend Library*, starting with 'The Rio Kid' in number 266 (new series) in December 1930.

Ken King, boy trader of the South Seas, originally featured in a series of stories published in *The Modern Boy*, a weekly now best remembered for serialising many early 'Biggles' stories. The first 'Ken King' series appeared under the byline of 'Sir Alan Cobham', but all further adventures were published under Hamilton's real name. The first *Boys' Friend Library* to reprint one of these South Seas adventures was number 331, 'King of the Islands', published in April 1932. Issues of the library reprinting 'Rio Kid' and 'Ken King' stories now fetch between £6 and £8 each in Very Good condition.

The 1920s and '30s were the golden years of Charles Hamilton's output. It would not be an exaggeration to say that his work for the Amalgamated Press during those two decades was a contributing factor in the firm's success.

## Book Fairs in Kent & Sussex

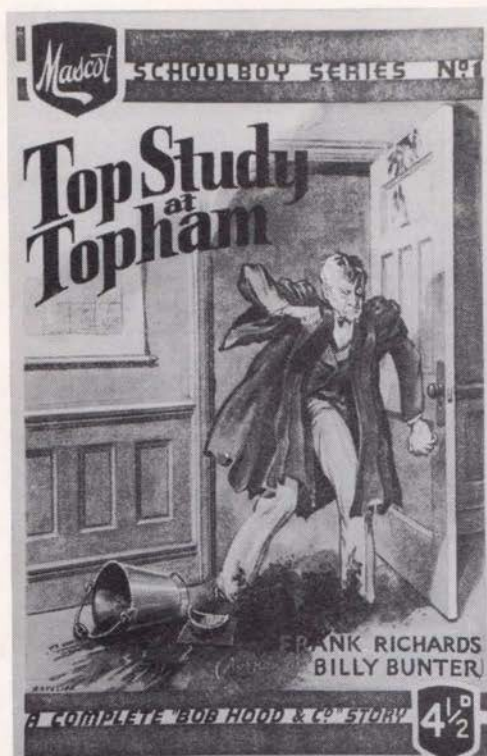
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- 22nd Hall Place,  
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- 29th Highbury Hall,  
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- 30th Ravensbourne School,  
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Enquiries 01342 836008





The first issue of the 'Mascot Schoolboy' series, featuring Richards' story, 'Top Study at Topham'.

In late 1919, the Press published the first *Holiday Annual*, a bumper book packed with stories and features related to Hamilton's three main schools. In the following year, the title was changed to *The Greyfriars Holiday Annual*, and it continued (with minor title changes) until the final issue, dated '1941'.

### IMPORTANT

For collectors, the most important issues — and certainly the best-produced — are those dated between 1920 and 1928. During this period, the book was printed on quality paper and filled with good stories, the bulk of which were by Hamilton under his various pen-names. The later issues, from 1929 until the end of its run, were printed on poor-quality paper that resembled card, and, while this made the book comparatively thick, it concealed the fact that the page count was, in

fact, reduced. All editions of *The Holiday Annual* are collectable in Very Good condition, but copies retaining their original printed tissue 'jackets' are very scarce, and these command a premium of 25%-35%.

As mentioned earlier, *Magnet* was at its peak during the latter years of the 1920s and on into the early 1930s, and copies from this period (1928 until 1932) are both scarce and sought-after. Indeed, until the late 1960s, when Howard Baker began to issue facsimile editions of *Magnet*, the most famous series of stories from these years were practically unobtainable. The Howard Baker reprints caused a fall in the price of original copies of *Magnet*, but are themselves now very collectable.

When so many storypapers folded in 1940 due to the wartime paper shortages, Charles Hamilton found his income virtually wiped

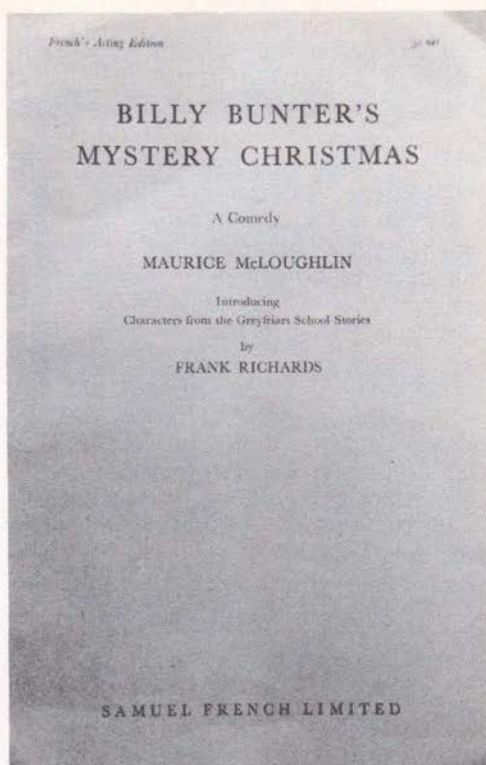
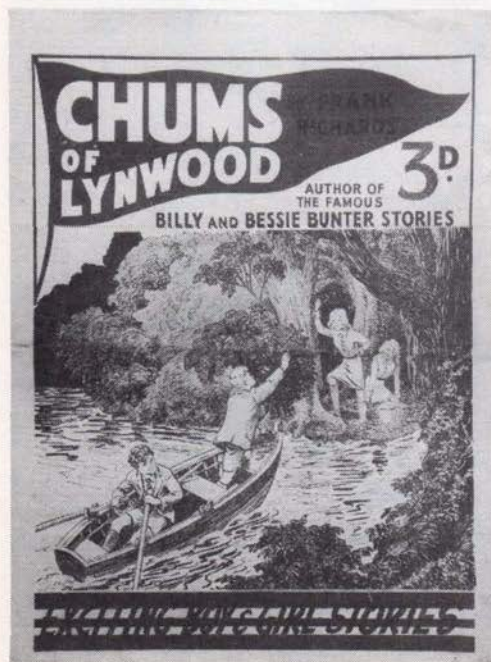
The stories in the companion 'Mascot Schoolgirl' series appeared under the 'Hilda Richards' pen-name.



out overnight. For over forty years, he had written for a ready weekly market, and that market had now all but disappeared. The early 1940s were bleak, wilderness years for the author, and his work became fragmentary as he tried to re-establish himself with new, unfamiliar characters.

In 1945, he contributed 'Carcroft Chronicles' to the Hutchinson magazine, *Pie*, but Turkey Tuck and the boys of Carcroft did not catch on in the way that he had hoped. A little more successful were the various series of school story booklets produced by several small firms during the 1940s. Among the first of these was the 'Sparshott' series, issued by William C. Merrett during 1945-46. The series consisted of six 36-page booklets with full-colour covers, each costing one shilling. The stories of Harry Vernon and Co of the Sparshott fourth were written under the 'Frank Richards' byline and had appealing cover illustrations painted by R.J. Macdonald, the artist responsible for much of the artwork

*Chums of Lynwood* is the scarcest of the mid-1940s booklets, with Very Good copies selling for up to £10.



The Samuel French edition of Maurice McLoughlin's 1959 stageplay, *Billy Bunter's Mystery Christmas*.

in *The Gem*. For female readers, the same firm brought out the 'Headland House' series under the 'Hilda Richards' pen-name, but these were less popular and only three titles appeared. The 'Sparshott' and 'Headland House' booklets now sell for up to £8 each.

## MODEST

Along similar lines were the 'Mascot Schoolboy' and 'Schoolgirl' series from 1949, each comprising four twenty-page booklets. These sold for the more modest price of fourpence halfpenny, but now sell for the same as the Sparshott publications.

Probably the scarcest of the booklet series from the 1940s is the pair featuring Lynwood School. The first, entitled *Chums of Lynwood*, is a sixteen-page *Beano*-size publication. The publisher was David Shields & Co of Manchester. Second in the series was *Fourth*



*Form at Lynwood*, a 52-page, pocket-size publication costing fourpence halfpenny and published by J.B. Publications Ltd of Stretford. Despite coming from a different publisher, the latter carried a full-page advert for the former!

In 1947, Charles Hamilton's fortunes changed when Charles Skilton published *Billy Bunter of Greyfriars School*, the first of 38 yellow-jacketed 'Bunter Books' (see BMC 114). These were followed by the 'Tom Merry' books (see BMC 53) and three 'Jack of All Trades' books, all from fairly main-line publishers and none of which can be categorised as true Frank Richards rarities.

One rarity from this period, however, is the little-known card-covered play, *Billy Bunter's Mystery Christmas* by Maurice

McLoughlin, published by French in 1959 at five shillings. This was the script of the first of the 'Billy Bunter Christmas Shows', a series of stage plays produced annually between 1958 and 1963. None of the other plays was ever published, and *Billy Bunter's Mystery Christmas* is a rarity that few Bunter enthusiasts have in their collections.

Charles Hamilton died on Christmas Eve 1961, leaving a rich legacy of stories that are still read, savoured and collected. The Howard Baker reprints, and the paperback editions and audio tapes of the 'Bunter' books, have served to keep his work in the public eye. The quality of many of the stories he wrote will ensure that the best of his output will continue to be collected for decades to come.

## PRICE GUIDE TO FRANK RICHARDS RARITIES

A guide to current values of magazines and books in Very Good condition.

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Number 3 (first 'Tom Merry' Story) .....	£20-£30
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Issues published between 1915 and 1925 .....	each £4-£6
Issues published between 1925 and 1931 .....	each £3-£4
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(other than issues with W.E. Johns serial instalments) .....	each £2-£3

### 'THE MAGNET'

Number 1 .....	£150-£200
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Number 383: 'After Lights Out' .....	£10-£15
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Numbers 2-6 .....	each £6-£10
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McLouchlin, Maurice (adapter): BILLY BUNTER'S MYSTERY CHRISTMAS (play) (Samuel French, 1959) .....	£15-£20
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Richards, Frank: THE AUTOBIOGRAPHY OF FRANK RICHARDS (Charles Skilton, 1952) ...	£6-£8 (£10-£15)
ditto. Skilton Memorial Edition (with extra section by Eric Fayne; simultaneous hard- and paperback editions) (Charles Skilton, 1962) .....	£10-£15 (£15-£20)/£8-£10
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# FITZROY MACLEAN

AUTHOR OF  
'EASTERN APPROACHES'

BY DAVID HOWARD

**S**ir Fitzroy Maclean once said that "the secret of life is having too much to do", and he certainly lived up to his creed. Diplomat, soldier, explorer, author, politician, farmer and hotelier are just some of the careers that occupied the life of this remarkable Scotsman. In an era dominated by specialists, it is easy to be dismissive of those who have achieved success in such varied spheres, and yet Fitzroy Maclean was no dilettante. At each of the above he worked tirelessly, which — together with his singular skill and imagination — led him to become one of the most influential men of his era.

Among book collectors, Sir Fitzroy Maclean is best remembered for his wonderful 1949 memoir, *Eastern Approaches*, which dealt largely with the wartime achievements in Yugoslavia which made his name. Yet he wrote fifteen other books which are mostly concerned with his two main enthusiasms: soldiering/exploration and his native Scotland. All of these have now become collectable and at a very reasonable cost.

Fitzroy Maclean was born on 11th March 1911. His father was a career soldier with the Cameron Highlanders but was seconded from his regiment to serve with the government in Egypt, which is where Fitzroy was born. Soldiering had been in the family for generations, and Maclean's father — Charles Wilberforce Maclean, who had been at Sandhurst with Churchill (both cadets had passed out very near the bottom of the list) —



won the DSO in the Western Desert during the First World War. Maclean's mother — born Gladys Royle — had also come from a military family, so she was quite prepared for her husband's peripatetic lifestyle. For young Fitzroy, such a rootless childhood (he spent his first two years in Scotland, his next two in India and much of his youth in Italy) was always likely to give him a taste for travel.

## DISCIPLINE

Fitzroy admitted that he often found himself in luxurious upper-class surroundings and that he was a spoiled only child, but his upbringing was always balanced with firm discipline. From the age of eight, he combined the life of a boarder at Heatherdown preparatory school with holidays in Italy, where his father was an honorary consul in Florence.

Eton and its development of "effortless superiority" followed, which he enjoyed immensely. Indeed, he found the school's often violent regime to be "a good preparation for life, which is often unfair". He shone academically, especially in modern languages,



and also revealed an eye for the main chance. He scanned the school curriculum and entered essays for prizes which he won because nobody else had heard of them.

Practically fluent in Italian, excellent at French (his mother also spoke the tongue) and passably good at German, in 1928 he won a scholarship in modern languages at King's College, Cambridge. However, he was aware of a gap in his education, so in January 1929, having secured his scholarship, he travelled to Marburg University in Germany, where he did a crash course in Latin and Greek.

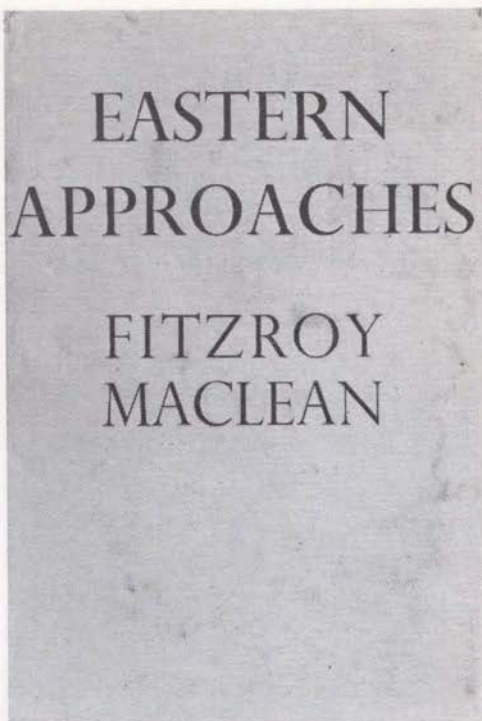
After Germany, Maclean found Cambridge a disappointment. This was the era of Kim Philby and his associates, and Maclean found the left-wing atmosphere of the university depressing and short-sighted. As regards his studies, in his third year he switched to history and achieved a second in part two of his tripos.

### HITLER

Intending to undertake a doctorate in either Greek or history, Maclean returned to Germany in the early 1930s, but was greatly disturbed by what he found there. Hitler, who had been a joke among many Germans during Maclean's earlier time at Marburg University, had come to power in January 1933. Not only that, but many of Maclean's former friends were now parading in Nazi uniforms.

Aware that war was inevitable, he then abandoned any ideas of an academic career and instead, in late 1933, presented himself before the examining board for the Diplomatic Service. This was a very tough examination at the time, as the service consisted of just 250 diplomats, but Maclean passed with one of the highest marks ever recorded. When most other new diplomats were asked for their preferred posting, they usually opted for less ambitious destinations such as Bolivia. Not Maclean, though. He wanted Paris, told them so, and that is where he went.

He arrived in France at a time of economic and social instability. More disturbing still was the knowledge that the Germans were back in the Rhineland, which caused French eyes to look anxiously towards the eastern horizon. He reflects on these interesting times in *Eastern Approaches*, writing of the "enjoyable



*Eastern Approaches* describes Maclean's experiences in Russia and Yugoslavia. This is the first edition jacket.

sensation of being permanently at the centre of things", and living "in an atmosphere of continual crisis". Furthermore, he was able to meet some of the most influential people in British politics, as the Paris embassy was a favoured stopping-off point for ministers and other VIPs on their way to meetings throughout Europe. Not the least of these was Winston Churchill, then a backbencher who was unfashionably preoccupied with matters of defence, but who was soon to feature prominently in Maclean's life.

However, the glamour of Paris soon began to pall. Life had simply become too agreeable. In *Eastern Approaches*, he writes that his hectic round of champagne receptions "seemed bound to lead to chronic liver trouble, if to nothing worse". Fearful of being caught in a rut — and, as he writes in *Eastern Approaches*, "a spirit of contradiction had always, to some extent, guided my behaviour" — he now raised Diplomatic Service eyebrows by

# A PERSON FROM ENGLAND

and other travellers to Turkestan

## FITZROY MACLEAN



*A Person from England describes the adventures of several nineteenth-century explorers in Central Asia.*

applying to be posted to one of its least favoured embassies: Stalin's Moscow.

Maclean's departure from Paris aboard an express train destined for Moscow marks the beginning of *Eastern Approaches*. "Slowly gathering speed," he writes, "the long train pulled out of the Gare du Nord. The friends who had come to see me off waved and started to turn away". This must be one of the most evocative beginnings to any autobiography, and shows Maclean to be a writer of admirable style. Long and elegant sentences flow from his pen with apparent ease. This is invariably true with writers who have studied the classical authors and have acquired something of their methods. In particular, Maclean attributed the clarity of his prose style to a close study of Thucydides.

The first section of *Eastern Approaches* deals with Maclean's time spent in the USSR between 1937 and 1939. Stalin's purges were in full flow at the time, and even though

Maclean had quickly mastered the Russian language, which he grew to love (in later years he read Russian almost every day), he was frustrated to find that contact with the average Russian citizen was firmly discouraged by the Soviet authorities.

Principal among Maclean's achievements were the journeys he made to the Asian cities of Tashkent, Samarkand and Bokhara. These were made largely in the company of the Soviet Secret Police, although several times he managed to escape their chaperoning. The reports he wrote on these cities and their surrounding areas were highly regarded by the Foreign Service in London and led to him being considered something of an expert on Russian and Soviet affairs.

Although he hated the Communist regime, Maclean's love of Russia and its people remained with him all his life. He visited the country often, and many of his later books detail his journeys made to Russia and its

# BACK TO BOKHARA

FITZROY MACLEAN



*The companion volume, Back to Bokhara, relates Maclean's own experiences on a journey to Turkestan.*



republics and the remarkable history of the country that, as Gogol wrote, "spread smoothly, gliding over half the earth". Among the best of these are: *Holy Russia: A Historical Companion to European Russia* (1978), *Portrait of the Soviet Union* (1988) and *All the Russias* (1992). These are well illustrated with photographs taken by the author on his trusty Leica. Both the later volumes can be found for £10-£15, while *Holy Russia* sells for between £15 and £20 (Fine, in dustjackets).

## LONDON

With the storm clouds of war gathering, Fitzroy returned to London in 1939 where he joined the Russian desk of the Foreign Office's Northern Department. In later years, he referred to the two years he spent in this post as "rather dull and dry stuff", but this was the time of the Nazi-Soviet pact, and it is probable that Maclean's experience was invaluable.

Throughout these early war years, Maclean's attempts to get into uniform were continually thwarted by the Foreign Office, who had more desk-bound tasks in mind for

their young recruit. Frustrated, he scanned the FO regulations and eventually found the loophole he required: anyone wishing to enter politics had to resign from the service.

Maclean immediately arranged a meeting with Alexander Cadogan, the Permanent Under-Secretary at the Foreign Office. He declared his intentions and swept out. Within weeks, he had persuaded the Conservative Party to adopt him as their candidate in the Lancaster by-election, and in October 1941 he duly took his seat in the House. Or, rather, he didn't. He had made it clear to his would-be constituents that, should he win, he would join up immediately.

Once again, he had ruffled feathers in high places. This later led to a few mystified expressions in the House when the war exploits of "the member for Lancaster" were announced, and caused Churchill to introduce Maclean to colleagues as "the man who used the Mother of Parliaments as a public convenience".

Unsurprisingly, Maclean joined up with his father's former regiment, the Cameron

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## Fitzroy Maclean TO THE BACK OF BEYOND



*To the Back of Beyond, an account of Maclean's travels in Soviet Asia, contains over 200 photos by the author.*

Highlanders, and was soon sent to the Middle East to draw up plans to destroy the Russian oil wells at Baku, an area he had visited in the 1930s. The plan was shelved, but destiny soon showed its hand in the form of David Stirling, who asked Maclean to join a new brigade he was forming that would operate behind enemy lines in the Western Desert and later in mainland Europe. The brigade was the Special Air Service, or S.A.S.

In *Eastern Approaches*, several chapters are dedicated to Maclean's adventures in the fledgling brigade which, within a few months, had performed beyond everyone's wildest expectations. Maclean is modest about his own contribution but fulsome about the brigade as a whole: "Never," he writes, "has the element of surprise, the key to success in all irregular warfare, been more brilliantly exploited." Particularly enlightening is his account of the brigade's raids on Benghazi, where they stumbled upon an Italian guard post and

Maclean had to bluff his way out in convincing Italian.

Following Stirling's capture in the desert, the S.A.S. split into several groups and Maclean soon found himself training with canoes and rubber dinghies off the coast of Palestine. Some weeks later, he was summoned to an urgent meeting in London with Churchill himself. The subject on the table was Yugoslavia. The British government had been supporting General Mihajlovik and his Cetniks, but reports had reached Churchill that another band of guerrillas, bearing the name of 'the Partisans' and led by a shadowy figure called Tito, was more effective. Under the auspices of the S.O.E., but with Churchill's personal authority, Maclean was parachuted into the treacherous interior of Yugoslavia to find out, as Churchill put it, "who was killing the most Germans, and to help them kill some more".

### MODEST

His meeting with Tito and his adventures with the Partisans forms the second major theme of *Eastern Approaches*, and is historically the most important part of the book. It is also the most interesting, although Maclean is characteristically modest about his achievements, declaring that "dodging about behind lines is safer than being shot at in the front line". Nevertheless, the victory of the Partisans and the S.O.E.'s pivotal support for them became one of the legends of the Allied triumph. It also provided the inspiration for one of the greatest thrillers ever written: Alastair Maclean's *The Guns of Navarone*.

Fitzroy Maclean's friendship with Tito lasted until the Partisan leader's death in 1980, and spawned three additional books. The first of these was *Disputed Barricade: The Life and Times of Josip Broz-Tito* (1957), a lengthy analysis of Tito and Titoism. This was Maclean's first book after the phenomenal success of *Eastern Approaches* and was a major disappointment. Those thrilled by *Eastern Approaches* found *Disputed Barricade* stodgy fare indeed. Not only that, but the gestation of the book took far longer than Maclean had anticipated, with many more drafts needed than for *Eastern Approaches*. *Disputed Barricade*





*Fitzroy Maclean (right) photographed in 1964 with his old comrade-in-arms, Marshal Tito of Yugoslavia.*

is perhaps a book of interest only to specialists, which is reflected in the price — between £10 and £15 for Fine, jacketed copies.

Along the same lines is *The Battle of Neretva* (1970), which is a paperback account of the Partisan's decisive victory over the Nazi invaders. Ten years later, and published to coincide with Tito's death, Maclean produced *Tito: A Pictorial Biography* (1980). He considered Tito to be one of the greatest men he had ever met, describing him as "an outstanding military and political leader, who had the greatest gift: of convincing people in total despair that everything was going to be alright". This book now sells for £10-£15 in Fine condition with the jacket.

By the end of the war, Maclean was at the height of his fame and was referred to variously as the 'Kilted Pimpernel' or the 'Balkan Brigadier'. Not everyone was happy with his wartime conduct, however. The Right was suspicious of Maclean's fulsome support for Tito, who was, after all, an unabashed communist. However, this criticism wears a bit thin when one considers that Britain had

been supporting Russia since we 'stood alone' in 1941. That said, the rumblings of discontent were heard now and then throughout the rest of Maclean's life.

Despite being a war hero, Maclean found that those harsh years had left their mark on him. For some time after the cessation of hostilities, if he woke suddenly at night, he would instinctively roll out of bed onto the floor as if expecting attack.

## HONOUR

Like many others, he found the transition from military to civilian life very difficult. Many were surprised that he stayed on as MP for Lancaster and fought the 1945 election, but Maclean had made a promise to his constituents and he was a man of honour.

In truth, despite rising to become Under-Secretary of War in Churchill's government, Maclean found the job of being a politician dull. It didn't help that he was a poor public speaker, although matters became somewhat better when he moved constituencies to become MP for Bute and North Ayrshire in

## Fitzroy Maclean TO CAUCASUS

The End of all the Earth



*To Caucasus* (1976) describes Maclean's travels to the vast mountain region which divides Europe from Asia.

1957. Now back in his beloved Scotland, he was no longer a member of the 'English establishment' but a highlander once again. From the proceeds of *Eastern Approaches*, he bought Strachur House and the surrounding estate for £40,000, including the small hotel, The Creggans Inn (far smaller than it is today), which he and his wife Veronica — whom he had married in 1946 after a whirlwind romance — initially decided to manage themselves.

### CROATIA

Maclean was also one of the few foreigners allowed to own property in Yugoslavia. He had a beautiful house on the island of Korcula (now part of Croatia), where both of his sons were married and where he entertained lavishly and often, invariably with his favourite tippie in his hand — a pink vanilla brandy!

Maclean's return to his Scottish roots also inspired him to write four books about his native land. *A Concise History of Scotland* (1970)

is a highly-regarded introduction to the country of his forebears and is quite easy to find for between £10 and £15 (Fine, in dustjacket). In a similar vein is *Highlanders: A History of the Highland Clans* (1995), a lavishly-illustrated large-format book which was published to coincide with the 250th anniversary of Bonnie Prince Charlie's landing on the Isle of Eriksay. Again, £10-£15 should secure a Fine copy.

Bonnie Prince Charlie was a long-time hero of Maclean's, and in 1988 — after a twenty-year gestation — he published his own biography of the popular folk hero, simply entitled *Bonnie Prince Charlie*. Fitzroy was able to throw new light on the life of this legendary figure, and was also able to link his own family with the Prince and the rising through the chance discovery, late one night, of a unique relic in an old deed box. This fascinating and authoritative biography can still be bought for £10-£15 in Fine condition with the jacket bearing a portrait of the Prince.

Also of Scottish interest is *The Isles of the Sea* (1985), a well-researched account of the myths and legends of the West Highlands and Isles which has some delightful illustrations by John Springs. This book currently fetches up to £20 in Fine condition.

But back in the late Fifties, as he was taking his seat in the House for his new constituency, Maclean's literary thoughts were far from the heather-clad Highlands. His 1958 book, *A Person from England: and Other Travellers to Turkestan* is a fascinating and well-illustrated account of the nineteenth-century explorers who travelled to the remote cities of Merv, Bokhara and Samarkand, and provided the inspiration for later novelists such as John Buchan. He concludes the book with an epilogue which details his own recent return to Turkestan under the nannying stewardship of Intourist. He bemoans the fact that he was forced by the authorities to travel by jet, which totally destroyed "the thrill of being somewhere that was hard to get to". He was also told that Bokhara was "closed". Fine copies of *A Person from England*, complete with their grey photographic jackets lettered in red, currently fetch between £15 and £20.



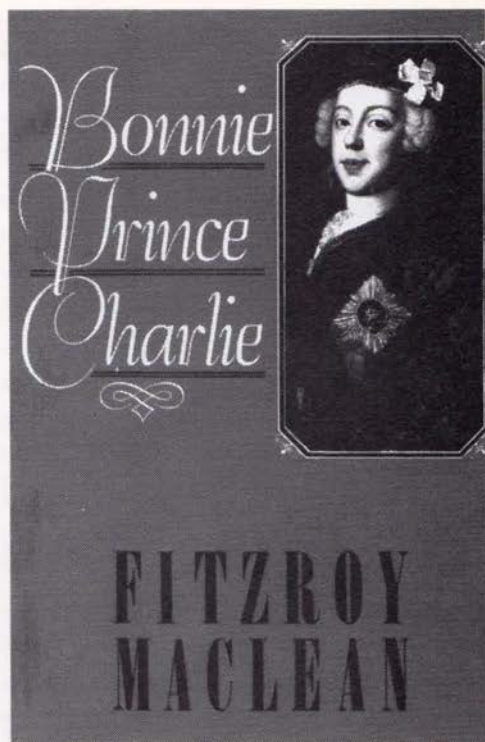
Another journey to Turkestan is featured in *Back to Bokhara* (1959), which is often considered to be a companion volume to *A Person from England*. As in the previous book, Maclean is at first refused permission to visit Bokhara. Determined not to be defeated again, he uses a reception in Moscow to gain personal permission from Krushchev to visit the city. He finds Bokhara much changed from his first visit there in the 1930s. To his dismay, the ancient city walls have been largely demolished to make way for new developments.

## MOSCOW

In contrast, Maclean found the changes in Moscow much more favourable. The brutal Stalin years were now considered by the authorities to have been so self-defeating that even a visit to Stalin's Georgia birthplace was now deemed to be "ideologically unsound". Instead, he found the Muscovites far more open and friendly than before and their city to be surprisingly advanced scientifically. Fine copies of the excellent *Back to Bokhara*, which feature numerous black-and-white photographs by Maclean, together with a blue photographic jacket, are again valued at £15-£20.

Maclean's career as a traveller acquired a new dimension in the 1960s, when he also became a film maker. Sometimes alone, but often in the company of cheeky cockney cameraman, Slim Hewitt (what an unlikely pair they must have made!), Maclean gained access to Asian Soviet republics such as Turkestan. The finished films were shown on the BBC, with Maclean acting as both presenter and narrator, although it should be noted that his shortcomings as an orator were also evident on camera.

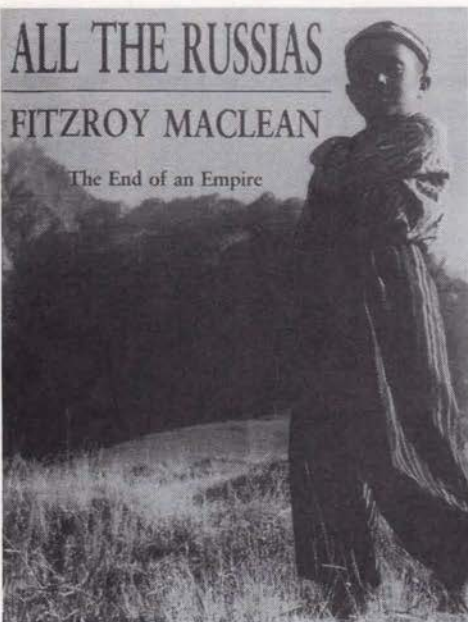
More at home on the printed page, he was on surer ground with his 1974 study, *To the Back of Beyond*. This is a wonderful book detailing his travels in the Sixties and Seventies throughout Soviet Asia, from the Caspian Sea to the Chinese border. His favoured form of transport was the train. He took wonderfully long journeys through mountains and deserts, during which he got to know virtually everyone on board. Stops at stations would



Maclean's 1988 biography of *Bonnie Prince Charlie* threw new light on the life of the legendary Scots leader.

often turn into parties as everyone disembarked to eat, and Maclean once even had time to go for a swim in a nearby lake. Among the best of the book's passages is the one describing his arrival in Kazakstan — at over a million square miles, the largest of the Asian republics — where he stares in wonder at the "snow clad peaks glittering in the sunlight, suspended between earth and sky". These were the Mountains of Heaven, beyond which lay China. The book includes over 200 of his own photographs, which perfectly complement the text.

*To Caucasus: The End of All the Earth* (1976) is the second volume of what is often thought of as a trilogy which ends with *Holy Russia: A Historical Companion to European Russia* (1978). *To Caucasus* is the story of Maclean's travels to the vast mountain region that divides Europe from Asia, West from East, and Christendom from Islam. The mixture is very much as



Maclean never lost his love for Russia, and in 1992 he published this lavishly illustrated study of the country.

before, although there is rather more history in this volume. Again, there is a generous selection of photographs, with many more in colour than in the previous book. Both of these large-format books are popular with collectors, with prices ranging between £15 and £20 for Fine copies in their attractive photographic jackets.

### ESPIONAGE

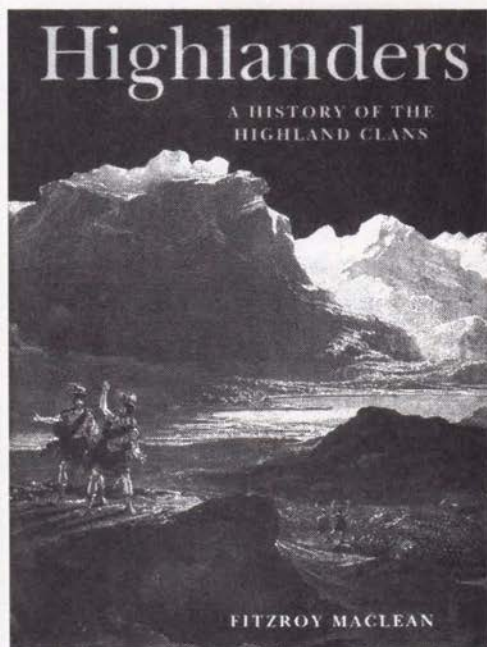
Following the appearance of *Holy Russia*, Maclean published the highly successful *Take Nine Spies* (1978), an investigation into espionage agents and their methods. Fitzroy was an acquaintance of Ian Fleming before and during the war, and for some years he had been considered one of the inspirations for James Bond.

Which leads me back to the aforementioned *Eastern Approaches* (1949). This is undoubtedly Maclean's highlight, and is one of the seminal works of the immediate post-war era. Over a million copies have been sold worldwide, and the book was reissued in 1966 and 1974, with a commemorative Penguin edition appearing in 1991 to celebrate the

author's eightieth birthday. For collectors, the first edition, which runs to 540 pages, is by far the most desirable. It has a cream dustjacket, with the title in red lettering and the author's name beneath in black. There are also indispensable fold-out maps of central Asia, the Western Desert and Yugoslavia. Fine copies of *Eastern Approaches* currently sell for up to £30.

Maclean left the House of Commons in the 1974 election, but his campaigning days weren't over. He played a major part in defending the Polaris missile base at Holy Loch near his home, which was under threat from a vociferous CND campaign.

His death on 17th June 1996 coincided with great personal sorrow at the disintegration of Yugoslavia. He was convinced that Tito had succeeded in building a multi-racial nation that would endure beyond his death. The self-destruction of the country was not only a personal disappointment, but also something he had not foreseen. It was a sad end to one of the most extraordinary and distinguished lives of this century.



Maclean's last book was this large-format history of the Highland clans, published just a year before his death.



## FITZROY MACLEAN UK BIBLIOGRAPHY

A guide to current values of first editions in Fine condition without/with dustjackets.

EASTERN APPROACHES (Cape, 1949) .....	£8-£10 (£20-£30)
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A PERSON FROM ENGLAND: AND OTHER TRAVELLERS TO TURKESTAN (Cape, 1958) .....	£8-£10 (£15-£20)
BACK TO BOKHARA (Cape, 1959) .....	£8-£10 (£15-£20)
YUGOSLAVIA. Introduction by Fitzroy Maclean. Photographs by Toni Schneiders, Toso Dabac and others. Notes on the Plates by Dmtar Culic (Thames & Hudson, [1969]) .....	£6-£8 (£10-£15)
A CONCISE HISTORY OF SCOTLAND (Thames & Hudson, 1970) .....	£6-£8 (£10-£15)
THE BATTLE OF NERETVA (paperback) (Panther, 1970) .....	£4-£6
TO THE BACK OF BEYOND (Cape, 1974) .....	£8-£10 (£15-£20)
TO CAUCASUS: THE END OF ALL THE EARTH (Cape, 1976) .....	£8-£10 (£15-£20)
HOLY RUSSIA: A HISTORICAL COMPANION TO EUROPEAN RUSSIA (Weidenfeld & Nicolson, 1978) .....	£8-£10 (£15-£20)
TAKE NINE SPIES (Weidenfeld & Nicolson, 1978) .....	£6-£8 (£10-£15)
TITO: A PICTORIAL BIOGRAPHY (Macmillan, 1980) .....	£6-£8 (£10-£15)
THE ISLES OF THE SEA (with illustrations by John Springs) (Collins, 1985) .....	£8-£10 (£15-£20)
PORTRAIT OF THE SOVIET UNION (Weidenfeld & Nicolson, 1988) .....	£6-£8 (£10-£15)
BONNIE PRINCE CHARLIE (Weidenfeld & Nicolson, 1988) .....	£6-£8 (£10-£15)
ALL THE RUSSIAS (Viking, 1992) .....	£6-£8 (£10-£15)
HIGHLANDERS: A HISTORY OF THE HIGHLAND CLANS (Adelphi, 1995) .....	£6-£8 (£10-£15)

### FURTHER READING

McLynn, Frank: FITZROY MACLEAN (John Murray, 1992) .....	£4-£6 (£8-£12)
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FOR METHODS OF PAYMENT PLEASE SEE PAGE 102

# The Weird Tales Of H.P. LOVECRAFT

HIS BOOKS ARE MORE  
COLLECTABLE THAN EVER

BY MIKE ASHLEY

**I**t is now nearly ten years since we last explored the works of the cult writer of cosmic weird fiction, H.P. Lovecraft (see BMC 37 and 77). In that time, the value of his books has more than doubled. There continue to be new and revised editions and new compilations of his books and stories, and there remains an intense interest in the man himself as much as in his writings. Indeed, Lovecraftian scholarship has reached new heights, especially through the efforts of his biographer, S.T. Joshi, and thanks to such small press publishers as Necronomicon Press in Rhode Island. It's time, therefore, to revisit Lovecraft and see what changes have been wrought during the 1990s.

## GENTLEMAN

It is highly appropriate that most of Lovecraft's publications continue to be issued by small presses, because that is where he started. This New England gentleman, born a century or more too late and often perceived as a recluse (though he in fact travelled quite extensively), seldom pursued professional publication. It seemed almost ungentlemanly. It was only as his inheritance dribbled away that Lovecraft felt driven to the occasional professional sale, but this did not happen until the last ten years of his life.

During the previous decade, virtually all of his output was given away to magazines produced by the various amateur press associations in the United States. These amateur magazines, many mimeographed in runs of only 100 copies or so, are immensely



rare today, but they are a gold mine for Lovecraft enthusiasts. Individual copies sell for upwards of £100, and complete runs will easily fetch over £1,000, especially if they contain many items by Lovecraft. In July 1999, a sale was held of items from the collection of science fiction historian, Sam Moskowitz, and two lots relating to amateur press magazines containing writings by Lovecraft realised a total of \$5,250 (£3,300).

Lovecraft edited his own amateur magazine, *The Conservative*. It ran for eighteen issues between 1915 and 1923, although most of the issues appeared in the first two years. At the time, Lovecraft printed about 200



copies of each issue, though this may have dwindled with the last few numbers. However, only a very few complete runs are known to survive, and anyone stumbling across a set today can expect to sell it for anything up to £10,000.

The first separate publication of Lovecraft's to appear was 'The Crime of Crimes'. This was a short poem about the sinking of the 'Lusitania', which had been published in a Welsh amateur magazine, *Interesting Items*, produced by Arthur Harris of Llandudno. Harris reproduced some extra copies as a single sheet. No one knows how many copies were printed, and only three are now known to survive. When one surfaced in 1985, it was put up for sale, along with the correspondence between Lovecraft and Harris, for \$38,000, or around £24,000. On that basis, the individual sheet might sell for anywhere around £10,000.

### RARE

Three other amateur press items were published separately over the next few years. These are all rare, with just one or two copies surviving. The only known copy of *The Materialist Today*, produced in 1926, appeared for sale in 1986 and sold for \$17,500 (£10,900). A copy of the later *Further Criticism of Poetry*, published by George Fetter in 1932, was recently put up for sale at \$3,500 (£2,200). It is impossible to put a price on many of these early items, but it is also impossible to know just how many copies may remain in someone's attic or scrapbook.

A first attempt at publishing a proper edition of Lovecraft's work came in 1928, when W. Paul Cook, who ran a small printing firm and issued items under the imprint The Recluse Press, made a half-hearted effort to publish Lovecraft's story, *The Shunned House*. The full details of this were given in BMC 37. Suffice it to say here that Cook never finished the project, although he did print about 300 sets of unbound sheets. About 75 of these original sheets survive in that form, and last time out sold for around £1,500. They may well fetch more than that today.

A young friend of Lovecraft's, Robert H. Barlow, took up where Cook left off and

actually bound eight sets of Cook's sheets in 1934. This, therefore, constitutes Lovecraft's first hardback book. Copies of this volume hardly ever surface for sale, but if one were to come on the market then it might well fetch up to £4,000. August Derleth also bound about 100 sets of the surviving sheets in 1961, and those are worth up to £2,500 at present, but are likely to increase rapidly in price.

Another effort was made to produce a book in 1936, this time of *The Shadow Over Innsmouth*. The printer was William Crawford, and the result was amateurish, to say the least. Nevertheless, since only 200 copies were produced, and it was the last such attempt made during Lovecraft's life, this book is also now sought after, selling for up to £3,500.

A few other amateur efforts appeared during Lovecraft's lifetime, all of which are listed in the price guide at the end of this article. One worth singling out is *The Cats of Ulthar*. This was a small ten-page chapbook produced by Robert Barlow for his new

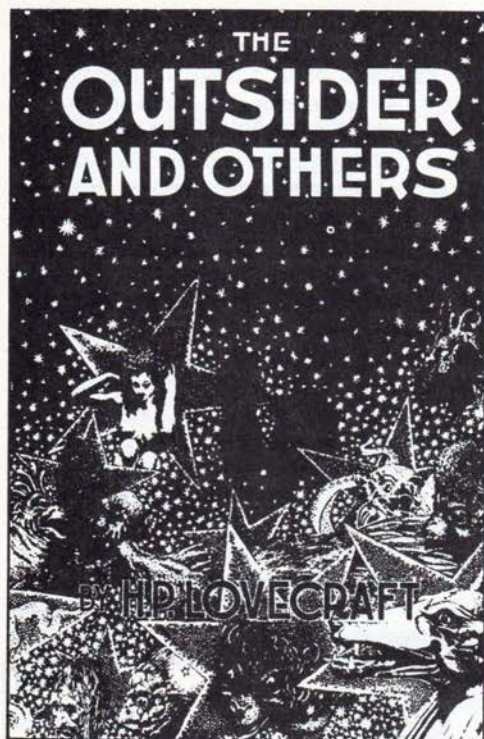
## Shadow Over Innsmouth

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The 1936 edition of *The Shadow Over Innsmouth* now sells for up to £3,500 in Very Good condition.





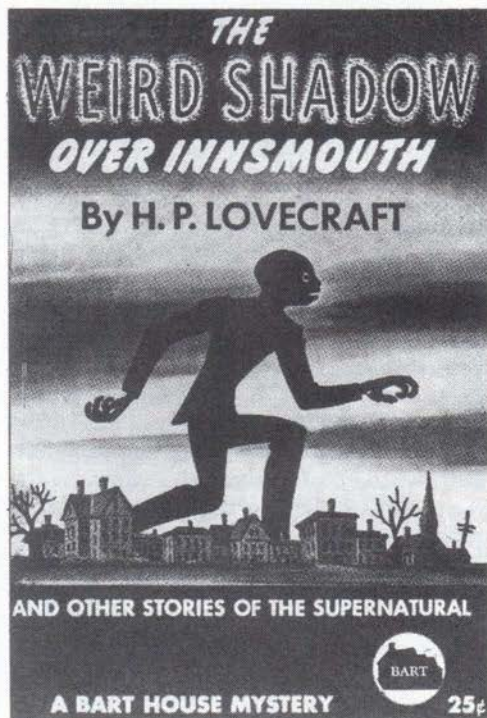
The 1939 anthology, *The Outsider and Others*, is amongst the prizes in any H.P. Lovecraft collection.

Dragon-Fly Press. Only 42 copies were printed, forty of them as a regular edition. These occasionally surface today, and can sell for as much as £1,000. The other two copies were produced with a special Red Lion Text. One of these was presented to Lovecraft, and the other presumably retained by Barlow, although it was not found amongst his effects after his death. If this copy ever resurfaces, it would certainly be worth well over £1,000.

A point to bear in mind about all of these early volumes is that they were produced by friends and acquaintances of Lovecraft and not by professional publishers. The booklets were amateurish (if well-meant) efforts, and as a consequence there are untold inconsistencies in the paper, binding and (where relevant) dustjacket. All of this results in a complexity of unintended variants that makes almost every copy unique in some fashion or other.

The first real attempt to publish Lovecraft's work in a professional manner was made by August Derleth and Donald Wandrei. They set up Arkham House as a small-press publisher solely to issue a collection of Lovecraft's fiction, *The Outsider and Others*. This appeared in 1939 in an edition of 1,268 copies, with a dustjacket by Virgil Finlay. At the time it sold slowly, but today the book is amongst the prizes in any Lovecraftian collection, selling for up to £1,500 in Very Good condition with the jacket. A copy inscribed by both Wandrei and Derleth sold at auction in 1994 for \$2,990 (around £1,850), even though the dustjacket was worn and crumpled.

Derleth had originally planned this book as a one-off, but he was bitten by the publishing bug and Arkham House gradually became a regular business (see BMC 106 for the complete story). The values of early Arkham House books have rocketed in recent years. Derleth eventually brought all of



*The Weird Shadow Over Innsmouth* was the first Lovecraft title to be issued as a mass-market paperback.



Lovecraft's fiction together into a series of volumes. The next book was *Beyond the Wall of Sleep*, which was published in 1943 in an edition of 1,617 copies. It doesn't quite have the allure of *The Outsider*, but copies can fetch up to £1,000 if in Very Good condition. Most examples that have surfaced recently have been worn with Poor dustjackets, and have only realised around £500-£600.

The third volume, which at the time was intended to complete the round-up of Lovecraft's fiction, was *Marginalia*. This collection — which included articles and appreciations by other authors, as well as Lovecraft's own writings — was published in 1944 in an edition of 2,035 copies, with another Finlay dustjacket. This volume has never had the appeal of the first two, even though it includes some obscure and interesting items. It is now worth up to £250.

## COMPILATIONS

After these three volumes, Derleth continued to bring together compilations of Lovecraft's work. These fall into three categories. The first group comprises a mixture of Lovecraftian items together with contributions by others, beginning with *Something About Cats* (1949). Nearly 3,000 copies of this book were printed and bound, and it can quite easily be found for around £100.

The second group are fragments of Lovecraft's work, completed by Derleth. These 'posthumous collaborations' began with *The Lurker at the Threshold* in 1945, which was a novel written entirely by Derleth based on two sets of notes by Lovecraft. Since Derleth's death in 1971, there has been a radical antipathy towards his revisions/adaptations of Lovecraft's material, with a corresponding effect on values (although Derleth's regional books continue to be much appreciated). Indeed, you shouldn't have to pay more than £100 for a Very Good copy of *The Lurker at the Threshold*.

However, this book is of particular interest because Derleth managed to sell it to Museum Press in London, which published it in 1948. This was effectively the first British edition of any Lovecraft book, for all

# MARGINALIA

By H. P. LOVECRAFT



Virgil Finlay drew the atmospheric dustjacket for *Marginalia*, published by Arkham House in 1944.

that it was by Derleth, and as such is a sought-after volume. It usually sells for £30-£40 (Very Good, in dustjacket), although I have seen Fine copies offered for up to \$500 (£300). Needless to say, no one should buy it at that price!

The final group consists of stories by other writers but in which Lovecraft had an extensive involvement. For much of his writing life, Lovecraft regarded himself more as a reviser of the stories of others than as a writer. He had many clients, few of whom would be remembered at all today were it not for the fact that Lovecraft revised and sometimes even ghostwrote their stories. Derleth had included some of these in *Something About Cats*, but he brought all the then-known revisions together in *The Horror in the Museum* in 1970. This volume is still easily found for £30-£40.

Derleth was also accomplished at marketing Lovecraft elsewhere, licensing reprint



# THE HAUNTER OF THE DARK

## & OTHER TALES OF TERROR

by Lovecraft

### Who is Lovecraft?



"Who is Lovecraft?" asked the blurb-writer for the 1951 Gollancz collection, *The Haunter of the Dark*.

rights in compilations drawn from the Arkham books. The first printing of Lovecraft's fiction in a mass-market paperback was the New York publisher Bart House's 1944 edition of *The Weird Shadow Over Innsmouth*. This book is immensely collectable, and a Very Good copy can easily fetch £40. Its companion, *The Dunwich Horror*, published the following year, sells for up to £35.

The first hardback edition from a trade publisher was *Best Supernatural Stories of H.P. Lovecraft*, issued in 1945 by the World Publishing Company in Cleveland as one of their 'Tower Mystery' books. It rapidly went through four printings, the first of which is bound in black cloth with the spine stamped in violet, and with a dustjacket by Leo Manso. Very Good copies sell for up to £50.

Another oddity from this period involved the London firm, Victor Gollancz. In 1951, they published two of Lovecraft's longer works — *The Haunter of the Dark* and *The Case of Charles Dexter Ward* — as separate books, something which had not happened in the United States, where Derleth had incorporated them into his omnibus volumes. *The Case of Charles Dexter Ward* is the scarcer of the two Gollancz editions, and a Very Good copy could easily fetch up to £75 on the American market.

## JOURNALISM

During the 1950s, with Derleth having financial problems, other devotees turned to publishing small-press editions of Lovecraft's work. There are two items of special interest. Long-time Lovecraft collector, George Wetzell, issued seven volumes of *The Lovecraft Collector's Library* between 1952 and 1955. These consisted mostly of lesser-known items of poetry and journalism. They were mimeographed and issued in a paper-bound edition of 75 copies. The set is currently valued at £125-£150.

In 1955, Kenneth Krueger, who for years attempted to make a going concern of his Shroud publishing outfit, issued Lovecraft's short novel, *The Dream Quest of Unknown Kadath*. It was a rather scrappy affair, with copies being printed on different coloured paper, but of the 1,500 copies he produced, he bound fifty in black cloth with the spine stamped in gold. These fifty copies have gradually risen in value and now sell for up to £150. Although the paper-bound copies are less sought after, they may be rarer than we think, because Krueger lost an untold number when he moved house. In 1972, Gerry de la Ree rebound twelve copies of the paper-bound edition in black cloth, inserting a label identifying his imprint. This volume also sells for up to £150 in Very Good condition.

By the early 1960s, Derleth felt that it was time to relaunch his editions of Lovecraft's work, but instead of reprinting *The Outsider* and *Beyond the Wall of Sleep*, he converted these into three volumes, which have now become the standard editions of Lovecraft's works. *The Dunwich Horror and Others* was the first volume, issued in 1963, followed by *At the*



*Mountains of Madness and Other Novels* in 1964, and *Dagon and Other Macabre Tales* in 1965. These now sell for up to £100 each in Very Good condition with the jackets.

Derleth also issued Lovecraft's *Collected Poems* in one volume in 1963 in a surprisingly large edition of 2,013 copies. Derleth loved poetry, and Lovecraft always regarded himself as more of a poet than a story writer, particularly in his early years. This edition, which has not been reprinted, now fetches up to £100.

Derleth also embarked upon a long programme of reprinting Lovecraft's letters. Lovecraft poured more of himself into his letters than into his stories, and those intrigued by the character and mystery of Lovecraft will find his letters fascinating. In the end, they ran to five volumes. The first two volumes were soon reprinted, and the last two — which had twice the print-run (5,000 copies) of their

predecessors — are still in print. The third volume, however, was only recently reprinted, and because this had the lower print-run (2,500 copies), its secondhand value rapidly outstripped that of the others. Whereas the first two volumes can be acquired for £25-£30 in Very Good condition, the third volume is currently valued at £75-£100.

These new editions resulted in a number of paperback reprints. The first were from Lancer Books, who reissued *The Dunwich Horror* and *The Colour Out of Space* in 1963 and 1964 respectively. Because Lancer Books editions are also much collected these days, these editions can fetch up to £12 in Very Good condition.

## COLLECTIONS

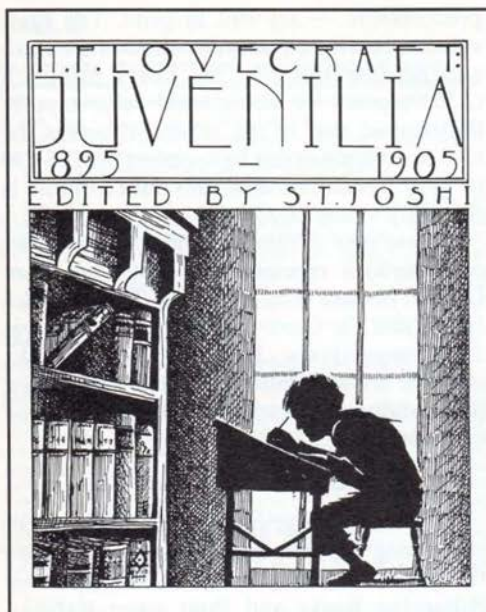
The real programme of mass-market publishing for Lovecraft began in 1970 with the appearance of various collections from Ballantine Books and their sister imprint, Beagle Books. These editions had large print-runs, and are not especially collected today (although they will no doubt steadily increase in value), but it was through them that Lovecraft's work became available to a much wider and appreciative audience as interest in horror fiction was rekindled at the end of the 1960s.

Derleth had kept a tight stranglehold over Lovecraft's estate, often threatening to sue anyone who reprinted material without his permission. After his death in 1971, however, access was once again regained to Lovecraft's papers, and a new generation of scholarship emerged. The 1970s and 1980s saw a rash of small-press and limited-edition publications of obscure Lovecraft material, especially poetry and essays. The main publishers were R. Alain Everts from the Strange Company and Dream House, and Marc Michaud from the Necronomicon Press.

Both Everts and S.T. Joshi, along with other Lovecraft devotees, have spent tremendous energy in unearthing the original manuscripts of Lovecraft's stories. Some of these have been reprinted in holographic editions. Others have been laboriously reprinted to ensure that the correct texts are now available. The triumph of this research came in 1985-6 with the



The 1955 Shroud edition of H.P. Lovecraft's short novel, *The Dream Quest of Unknown Kadath*.



This collection of Lovecraft's *Juvenilia* (1984) was edited by S.T. Joshi, a noted authority on his works.

publication of new editions of *The Dunwich Horror*, *At the Mountains of Madness* and *Dagon*, all revised and edited by S.T. Joshi, and incorporating the amended and preferred texts wherever possible. Each volume has a special introduction by a leading figure associated with Lovecraftian fiction (Robert Bloch, James Turner and T.E.D. Klein respectively). These editions now supersede the earlier printings as the standard texts, and will no doubt become collectors' items in years to come.

## COMPENDIUM

Joshi also produced a corrected text edition of *The Horror in the Museum* for Arkham House (1989), and more recently an updated compendium of other material, *Miscellaneous Writings* (1995), which is still in print. In fact, Joshi has published a wealth of Lovecraftian material over the last twenty years, culminating in his massive biography, *H.P. Lovecraft: A Life*, the first hardback book from Necronomicon Press, published in 1996. This volume now supersedes L. Sprague de Camp's *Lovecraft: A Biography* as the



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authoritative study of Lovecraft's life and works.

In fact, there are enough books about or related to H.P. Lovecraft to form an entirely separate article, but one worth mentioning here is *Lovecraft Remembered* by Peter Cannon, which, because it was published by Arkham House (in 1998), is something of a spiritual cousin to the other Lovecraft titles. It is a compendium of articles and essays about Lovecraft by people who knew him, ranging as far back as 1915 from his amateur press days. It includes items by August Derleth, Frank Belknap Long, Robert Bloch, Clark Ashton Smith, Fritz Leiber and many others, and is a fascinating insight into the human side of this cult author. The book is still in print (at \$29.95, or about £19), but will certainly become another collectable before too long.

It is unfortunate that some publishers continue to use the uncorrected texts for their collections. For instance, the British volume, *Crawling Chaos* (1993), from Creation Press, compiled by James Havoc, with an introduction by Colin Wilson, not only reprints minor works by Lovecraft, but also uses the Derleth texts rather than the approved versions. As a consequence, this edition is not much collected by Lovecraft devotees, although it will doubtless acquire a certain collecting notoriety in future years. Whereas Ballantine Books have updated their paperback editions to incorporate the revised text, Carroll & Graf have issued reprints of selections from the original Arkham House editions using the old text.

Despite his continuing popularity with collectors, Lovecraft is not always a licence to print money, as the Rhode Island publisher, Donald M. Grant, recently discovered. He has established a reputation for producing lavish, beautifully-illustrated limited edition books at

H. P. Lovecraft

## Dagon and Other Macabre Tales

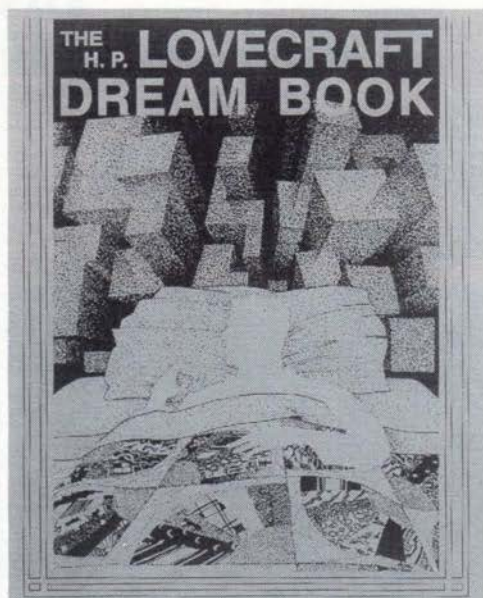


He also edited this new edition of *Dagon and Other Macabre Tales*.

high but reasonable prices, and in 1990 he published a 1,000-copy leather-bound edition of Lovecraft's short novel, *At the Mountains of Madness*, illustrated and signed by the artist, Fernando Duval. Ten years later, the edition has still not sold out, and when a copy came up for auction in 1994, it fetched only \$55 (£35), against an original price of \$120 (around £75). At the same sale, an Arkham House first edition of the collection, *At the Mountains of Madness*, realised \$220 (£140). For once, the Grant edition was not a good investment.

Two other recent editions may well prove to be better bets. In 1993, Easton Press, which specialises in de luxe editions, produced a





Virtually all of Lovecraft's writings have been issued in recent years, including his *Dream Book* (1994).

special leather-bound, gilt-edged edition of *The Dunwich Horror* using the corrected text by Joshi from the Arkham House edition. The only difference was that it included a new introduction by Darrell Schweitzer and artwork by Jill Bauman. It was made available by subscription only as part of Easton Press's 'Masterpieces of Science Fiction' series, and many Lovecraft collectors were not even aware of its publication. Originally priced at around \$39, with a print-run in the thousands, it is likely to gain in value over the next few years.

In 1997, Ecco Press published *Tales of H.P. Lovecraft*, selected by Joyce Carol Oates, who also supplied an introduction. This volume included most of Lovecraft's best fiction, including the short novel, *At the Mountains of Madness*. It sold for \$23 (about £14) and has only recently gone out of print. Copies will almost certainly soon double in price.

Necronomicon Press have, for over twenty years, published cheap but collectable editions of Lovecraft material, usually in editions of 400 or 500 copies. The early volumes, which are now long out of print, have started to

escalate in price, and will doubtless soon become real collectors' items. One interesting volume was an edition of Lovecraft's short story, *The Festival*, which was produced in an edition of only fifty copies in 1984 as a Christmas present to those closely associated with Necronomicon Press. Never commercially available, this item is bound to attract interest in future years.

Many of these small-press publications are also available in special editions, notably those produced by R. Alain Everts for The Strange Company. His special holographic edition of *The Statement of Randolph Carter*, issued in 1976 in a special folder, is now starting to attract prices of £50 and more. These small-press items are too numerous to cover here, but all of them are listed in the price guide.

## POETRY

Reworkings of Lovecraft material continue to appear, many under the editorial guidance of S.T. Joshi. In 1997, Dell published a trade paperback edition of *The Annotated H.P. Lovecraft*, which rapidly sold out and will certainly increase in price over the years. A companion, *More Annotated H.P. Lovecraft*, has just been issued. Joshi has also compiled a volume of Lovecraft's complete poetry, *The Ancient Track*, which has just been published in a hardback edition of 250 copies by the Necronomicon Press. This is certain to be a major collectors' items in the future. For Viking Penguin, Joshi has compiled a new selection, *The Call of Cthulhu and Other Weird Stories*, whilst for the Ohio University Press he has produced (in collaboration with David E. Schultz) *Lord of a Visible World* (due out in June). This takes a selection of Lovecraft's letters and arranges them into a kind of informal autobiography. All of these volumes are likely to be important collectors' items in the future, and I'm sure that, if we revisit H.P. Lovecraft in another ten years, we'll find that most — if not all — of the books listed below will have increased dramatically in price yet again.

*My thanks to Stefan Dziemianowicz, Darrell Schweitzer and S.T. Joshi for their help with the price guide.*



# H.P. LOVECRAFT US/UK BIBLIOGRAPHY

A guide to current values of first editions in Very Good condition without/with dustjackets.

## FICTION AND POETRY

- THE CRIME OF CRIMES (mimeographed pamphlet) (Harris, 1915) ..... £8,000-£10,000
- THE SHUNNED HOUSE (limited to 300 sets of original unbound sheets)  
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- ditto (limited to fifty sets of unbound sheets) (Arkham House, U.S., 1959) ..... £1,500-£1,750
- ditto (limited to 100 bound copies) (Arkham House, U.S., 1961) ..... £2,250-£2,500
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limited to fifty mimeographed copies; paper wrappers) (Barlow, U.S., 1934) ..... £600-£800
- A SONNET — THE LOVECRAFTER (limited to 16 copies) (Shepherd & Wohlheim, U.S., 1936) ... £500-£600
- THE CATS OF ULTHAR (limited to 42 copies; paper wrappers) (Dragon-Fly Press, U.S., 1935) £800-£1,000
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(Visionary Publishing, U.S., 1936) ..... £3,000-£3,500
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- ditto (Necronomicon Press, U.S., 1977) ..... £500-£600
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- FUNGI FROM YUGGOTH (mimeographed pamphlet; limited to around 65 copies)  
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- THE WEIRD SHADOW OVER INNSMOUTH (paperback) (Bart House, U.S., 1944) ..... £30-£40
- THE DUNWICH HORROR AND OTHER WEIRD TALES (paperback)  
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- THE LURKER AT THE THRESHOLD (novel; completed by August Derleth)  
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- THE LURKING FEAR AND OTHER STORIES (paperback) (Avon Press, U.S., 1947) ..... £20-£25
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- THE HAUNTER OF THE DARK (Gollancz, 1951) ..... £15-£20 (£35-£50)
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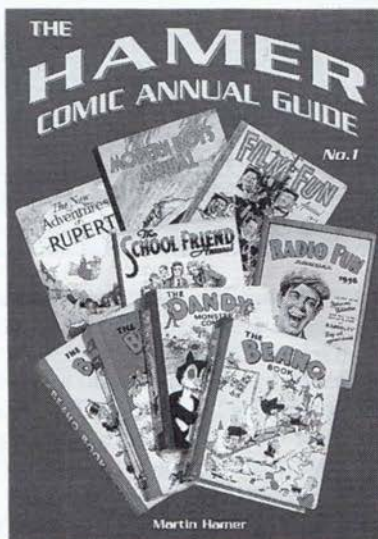
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# ANTHONY BURGESS

CRISPIN JACKSON PROFILES THE AUTHOR OF  
'A CLOCKWORK ORANGE'

**T**he relationship between literature and music is worth exploring. Graham Greene notoriously had next to no interest in music (although he did once admit to a liking for Mahler). Bernard Shaw in contrast was a passionate muso, numbering many composers and musicians amongst his friends, notably Sir Edward Elgar.

But few authors have loved music as much as Anthony Burgess (1917-93). Music was central to his life from his earliest years in Manchester. His father was a pub pianist (the inspiration for Anthony's 1986 novel, *The Pianoplayers*), and the young Burgess would dearly loved to have studied music at university, and might have done so had it not been for the war.

## COMPOSITIONS

As it was, he still managed to produce a number of substantial compositions, including a musical version of Joyce's *Ulysses*. The most fulfilling moment of his creative life was the 1975 premiere in America of his Third Symphony, and it is questionable whether he would have written a word of fiction had his musical ambitions been fulfilled.

Music plays a central part in many of his novels, most famously in *Napoleon Symphony* (1974), the structure of which is based on Beethoven's 'Eroica' Symphony. This musical affinity was also apparent in Burgess's love of language. Few writers were more besotted with, and knowledgeable about, the English language, and he was constantly bewailing what he saw as the debasement of our native tongue. George Orwell believed that you should never use a long word if a short one would do. Anthony Burgess thought quite the opposite. Amongst his heroes was Sir James



Murray (1837-1915), the first editor of the *Oxford English Dictionary*, and I well remember Burgess's ecstatic review of the 'new' edition of this monumental work.

Burgess was always interested in experimenting with language, and even created a new tongue for *Quest for Fire*, a film about our early ancestors. But by far his best-known work in this field — indeed, the best-known of all his works — is his 1962



novel, *A Clockwork Orange*, the notorious film of which — directed by Stanley Kubrick — has just been re-released after a lengthy ban.

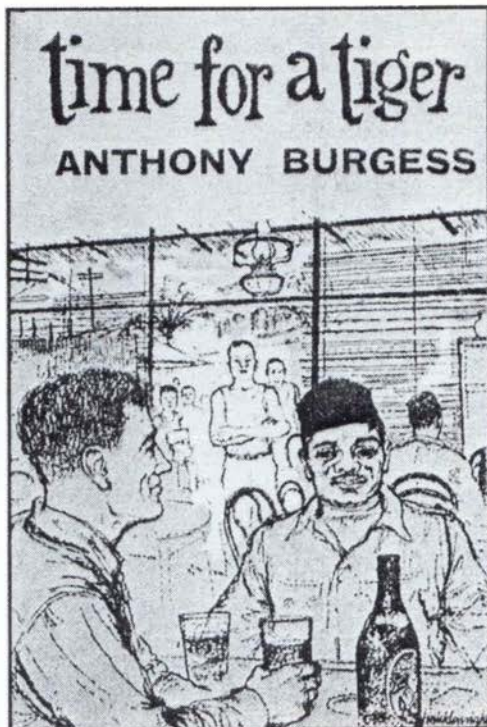
The book is set in the early Seventies and is narrated by Alex, a teenage delinquent who falls foul of the law and is submitted to a dehumanising 'cure' by which he is forced to watch violent films while under the influence of a nauseating drug. He returns to the streets, where he is abused and exploited by various parties, until the cure begins to wear off. Eventually, he succumbs to the most potent corrective of all — growing up.

### JADED

The book presents a somewhat jaded view of modern society, and takes a shot at all the usual suspects — politicians, nutty doctors with Eastern European names, newspapers — but its most striking feature is the language which Alex uses ('nadsat'). This is best summed up by one of the doctors who affects his cure: "Odd bits of old rhyming slang... A bit of gypsy talk... But most of the roots are Slav." Burgess was writing at the height of the Cold War, and he speculated that Alex and his cronies (or "droogs", as he calls them) might be vulnerable to Russian propaganda — "subliminal penetration," in the words of one of Alex's 'therapists', Dr Branom.

As a prophecy, this has proved to be somewhat wide of the mark, but Burgess never intended these 'Russianisms' to be prophetic. He realised that street slang goes out of fashion all too quickly, and that if he had used current jargon it would have been obsolete by the time the book reached the shops. And nothing is as stale as yesterday's buzzwords...

This technique has proved to be very successful, and the book has hardly dated at all. In fact, it's hard to believe that it was written nearly forty years ago. Indeed, far from borrowing off youth culture, Burgess has actually influenced it. The book, and particularly Kubrick's film, are firmly established in the canon of British popular culture, and a successful group (Heaven 17) have even taken their name (with slight modifications) from one of Burgess's invented teeny-bands. (Thankfully, there is no sign yet of a real 'Johnny Zhivago'.)



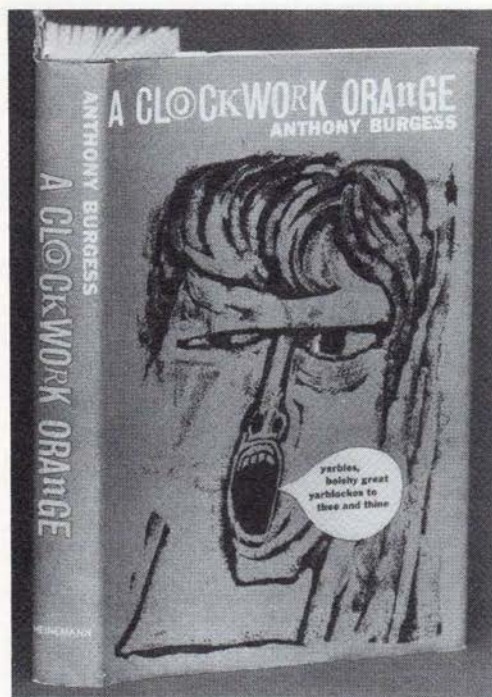
Burgess's first novel, *Time for a Tiger* (1956), now sells for upwards of £400 in its pictorial dustjacket.

*A Clockwork Orange* is a 'musical' work in the way that it explores language, but there are more explicit — and darker — references to the medium. The juke-boxes at the 'droogs' favourite meeting places — the Korova Milkbar and the Duke of New York pub — are always droning out trash by the likes of Ned Achitoma and Ike Yard, but Alex likes something a bit harder: nothing less than the works of Ludwig van Beethoven, and especially the Choral Symphony ("the lovely Ninth").

### POWER

He doesn't turn to Beethoven for solace or relaxation. Quite the opposite, in fact: "Music always sort of sharpened me up, O my brothers, and made me feel like old Bog [God] himself, ready to make with the old donner and blitzen and have vecks and ptitsas creeching away in my ha ha power." Worryingly, his so-called betters are no more profound in their appreciation of music.





*This exceptional copy of A Clockwork Orange sold for a very impressive £1,495 at Sotheby's last July.*

"It's a useful emotional heightener," says one of the doctors in charge of his cure, "that's all I know."

This stills seems like the most shocking aspect of the book. Beethoven is *the* great figure in European music — its greatest revolutionary, both aesthetically and politically. And yet to these two very different citizens of late twentieth-century Britain, he is little more than a drug — and a dangerous one at that. Music can have an overwhelming effect on people, especially a mass of people. Burgess's theory seems to be that this effect need not necessarily be positive, even when the music is that of the immortal Ludwig van.

This is probably the most original, as well as the most shocking, aspect of the work. Its moral debate is more familiar, and centres on the question of freewill. In *Brave New World*, Aldous Huxley posed the question: which of us would choose guaranteed happiness at the cost of our individuality? Burgess takes the question a bit further and asks: which of us

would choose our own happiness at the cost of *another person's* individuality? Is it right to distort someone's personality by force if that personality is destructive?

The question is asked by Alex's prison chaplain: "What does God want?" he asks. "Does God want goodness or the choice of goodness? Is a man who chooses the bad perhaps in some way better than a man who has the good imposed upon him?" It is answered by F. Alexander, a writer who befriends Alex after his cure, without realising that his new charge was responsible for the death of his wife: "The essential intention is the sin. A man who cannot choose ceases to be a man."

## GOD

Alex has no doubt that the individual comes first: "But, brothers, this biting of their toe-nails over what is the *cause* of badness is what turns me into a fine laughing malchick. They don't go into the cause of *goodness*, so why the other shop? If lewdies are good that's because they like it, and I wouldn't ever interfere with their pleasures, and so of the other shop. And I was patronizing the other shop. More, badness is of the self, the one, the you or me on our oddy knockies, and that self is made by old Bog or God and is his great pride and radosty. But the not-self cannot have the bad, meaning they of the government and the judges and the schools cannot allow the bad because they cannot allow the self. And is not our modern history, my brothers, the story of brave malenky selves fighting these big machines? I am serious with you, brothers, over this. But what I do I do because I like to do."

Burgess agrees with Alex, and F. Alexander, that freewill is paramount, although the somewhat sugary ending — with his hero longing for a wife and kids (and developing a taste for *Lieder*) — suggests that he believed that time affects its own cure on the likes of Alex. Either way, his respect for the rights of Alex and his tribe is remarkable in view of the fact that the book was largely inspired by an incident in which Burgess's pregnant wife was beaten up by a group of youths (although they were American GIs,





*One in the eye: Malcolm McDowell as Alex in Kubrick's notorious film.*

not home-grown delinquents), resulting in her suffering a miscarriage and probably shortening her life.

The 'moral' aspect of *A Clockwork Orange* blew up badly following the release of Stanley Kubrick's film in 1971. The book had stirred up a certain amount of controversy when it appeared in 1962 — the *TLS* dismissed it as a "nasty little shocker" — but this largely centred around its supposed unreadability. But the film caused a storm, many critics considering that it actually incited the sort of violence which the book set out to condemn. When a tiny minority of football fans began to adopt the costume of Alex (played by Malcolm McDowell) and his droogs, Kubrick decided that enough was enough and voluntarily withdrew the film from distribution in Britain. His death last year has given Warner Bros the opportunity to re-release it, and they are expecting a big success, preparing around 300 prints. I suspect that they will need them.

The scandal surrounding the film has done neither Burgess nor Kubrick any favours, although it has undoubtedly given an air of notoriety to what is, in truth, a rather dull

piece of cinema. The fact is that the film's influence was largely aesthetic. In the book, Alex and his droogs don masks (or "maskies") before going out on the prow: "They were like faces of historical personalities . . . I had Disraeli, Pete had Elvis Presley, Georgie had Henry VIII and poor old Dim had a poet veck called Peebee Shelley." Otherwise their most distinctive bit of kit is their footwear (or "nogawear", as Alex would call it): "But it was always the same on the old nogas — real horrorshow big boots for kicking litsos in."

### DISTINCTIVE

However, in the film, the droogs are given a much more distinctive uniform: Venetian-style masks with extended noses, and the obligatory "real horrorshow big boots", but also white boiler suits, bowler hats and — most famously — heavily maskara-ed lashes around the right eye. The best-known still from the film — 'borrowed' for the cover of the old Penguin edition of the book — is a close-up of Malcolm McDowell, holding up a glass of (drug-laced) milk and staring malevolently through his painted eye, and this has become one of the classic images of the early Seventies, as have the film's poster and the aforementioned Penguin edition of the book. Kubrick's film turned a morally serious, aesthetically

**Next issue  
on sale  
20 April**



## ANTHONY BURGESS



The classic inspiration for Stanley Kubrick's notorious cult film

**CLOCKWORK  
ORANGE**

0

The new Penguin edition of *A Clockwork Orange* features striking artwork from the original film poster.

interesting novel into a slick piece of pop art. No wonder Burgess came to loathe it.

There have been other attempts to adapt the novel, including Burgess's own 'Play with Music' version of 1987. This was the basis for the Royal Shakespeare Company's only partly successful production of 1990, with music provided by The Edge, guitarist of U2. (I wonder what Burgess thought of *them*?) I remember the great furore that surrounded the premiere of this production, which starred Phil 'Quadrophenia' Daniels as Alex, and the comparative indifference that it inspired amongst London's playgoing public. Five or so years ago, I saw a straight adaptation at Chicago's famed Steppenwolf Theatre, and this worked well.

The irony is that the controversy surrounding the film, and its consequent

'banning' by its own creator, has given both the movie and the book a mystique which — much to his regret — has elevated the latter to the top of Burgess's long and distinguished list of works. The question is: will this mystique survive the re-release of the movie? I suspect that the answer is 'yes', but that the film's reputation will probably suffer from losing its 'underground' status (although just about everyone I know between the ages of eighteen and 35 has seen it, either on a dodgy video or whilst on holiday in France or Italy).

### VALUABLE

Either way, *A Clockwork Orange* is now the most valuable of all Burgess's first editions. When we last featured Burgess in October 1990 (BMC 79), we valued the book at £300+. With Burgess's death in November 1993, prices underwent a marked but not spectacular increase, with a jacketed copy ('half-inch tear



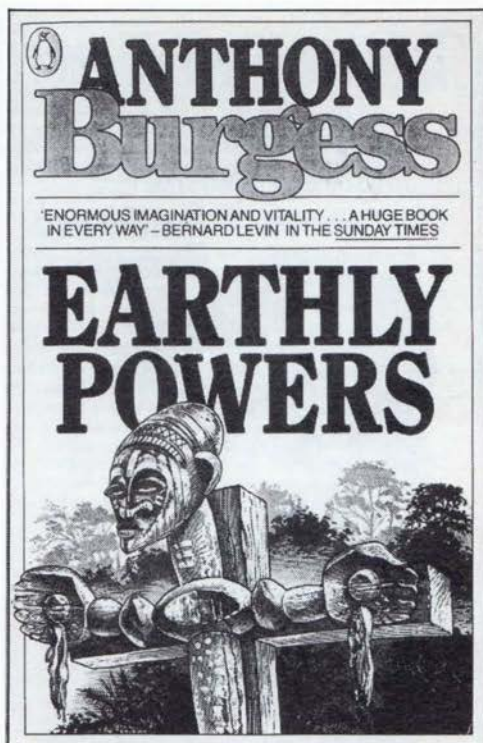
Burgess's 1971 novel, *MF*, is highly rated by some aficionados. The first edition (above) sells for up to £30.



at head", otherwise Very Good) selling for £517 at Bloomsbury Book Auctions on 22nd June 1995. Two years later, Woolley & Wallis of Salisbury sold another copy with a slightly chipped and scarred dustjacket for an identical amount. But last July, Sotheby's sold a Fine copy for an impressive £1,495 — an indication of the considerable premium that collectors will pay for exceptional copies of 'highspot' modern firsts.

Related collectables include the 1987 Hutchinson edition of Burgess's stage adaptation, a Lorrimer 'book of the film' (*Stanley Kubrick's 'A Clockwork Orange'*) and *The Clockwork Testament* (1974), the third volume of the 'Enderby Trilogy', in which Burgess used his alter ego to vent his frustrations over the Kubrick debacle. I have already mentioned the 'classic' Seventies/Eighties Penguin edition of *A Clockwork Orange*, but I should also draw attention to the 'Penguin Modern Classics' edition of 1996, which features an excellent introduction by Blake Morrison. The new tie-in edition features artwork from the film poster, but omits Morrison's foreword, despite selling for the same price (£5.99). The first paperback edition of the book was actually published by Pan in 1964.

Among the other collectors' highlights of Burgess's bibliography are his first three novels — *Time for a Tiger* (1956), *The Enemy in the Blanket* (1958) and *Beds in the East* (1959), collectively known as 'The Malayan Trilogy'



*Earthly Powers* (1980) is widely considered to be Burgess's masterpiece. This is the Penguin edition.

or *The Long Day Wanes* — and his suppressed 1961 novel, *The Worm and the Ring*. At the Woolley & Wallis sale mentioned above, a

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copy of the latter sold for £286, while a copy of *Time for a Tiger* fetched £460 at the 22nd June 1995 BBA auction.

There were three Burgess lots at the Peter Apap Bologna sale at Christie's South Kensington (5th November 1999; see BMC 190), all of which went very cheaply. The first (Lot 73) comprised jacketed copies of *The*

*Enemy in the Blanket* ("very nice") and *Beds in the East* ("dustjacket a trifle dusty, else Very Good"), and sold for only £207. The second (Lot 74) included a signed copy of Burgess's fifth novel, *The Right to an Answer* (1960), plus *Devil of a State* (1961; "dustjacket a little soiled, else Very Good") and *The Worm and the Ring* ("a little light foxing, short closed tear to dustjacket lower panel, else a very nice copy"), which went for £184 — a bargain. The final lot (75) comprised twenty later firsts, five of them signed, and this fetched £437.

From a purely literary viewpoint, one book stands alongside *A Clockwork Orange* as Burgess's masterpiece: his epic 1980 novel, *Earthly Powers*. This magnificent work chronicles the highs and lows of the twentieth century through the experiences of a well-connected gay novelist, and is peppered with real-life characters (including a mournful Henry James bewailing the failure of his play, *Guy Domville*). It was unlucky to lose out to William Golding's *Rites of Passage* for the 1980 Booker Prize, but it launched Burgess into the major league and established him as the 'grand old man of British letters'. In the final years of his life, he turned out a prodigious spate of reviews and journalism, and regularly appeared on television to give his opinion on everything from Graham Greene (whom he did not rate highly) to school curricula (he thought that every child should read *Nineteen Eighty-Four*, as indeed they should).

By his own admission, Burgess wrote too much, and his work is very uneven. At times, what purported to be experimentation seemed liked mere sloppiness, as if he could not be bothered to focus his great intelligence on the

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primary duty of the novelist: to produce convincing characters. Much of his writing is too didactic and formless, notably in the fantasy, *Mozart and the Wolf Gang* (1991), written to commemorate the bicentenary of the composer's death. Some people rate his final prose novel, *A Dead Man in Deptford* (1993) — again written in tribute: this time to mark the 400th anniversary of the death of Marlowe — but, as with the Shakespeare novel, *Nothing Like the Sun* (1964), the pastiche 'olde Englishe' is hard going. These later works can be bought quite cheaply, and you shouldn't have to pay more than £30 even for a Fine first of *Earthly Powers*, in its hideous sunset dustjacket. (The Penguin paperback is much more fetching, with its Bill Sanderson cover illustration.)

Burgess will be remembered for *A Clockwork Orange* and *Earthly Powers*, and also for the three novels that make up 'The Malayan Trilogy'. 'The Enderby Trilogy' is now a 'Penguin Modern Classic', which

should extend its shelf-life. His 1971 fantasy, *MF*, is highly regarded by aficionados (although I find it unreadable), as are his two volumes of autobiography: *Little Wilson and Big God* (1987) and *You've Had Your Time* (1990). I can recommend his 1985 book about D.H. Lawrence, *Flame into Being*, and *Ninety-Nine Novels: The Best in English Since 1939*.

As literary legacies go, it's something of a mixed bag, and perhaps rather less than we might have hoped from such an intelligent and learned man. The recent two-part profile on BBC2 was pervaded with an air of melancholy, as if Burgess himself felt that he hadn't fulfilled his potential. But we should never forget that music was his first love. Considering that literature was a second-choice career, he made a very good job of it.

Stanley Kubrick's film of '*A Clockwork Orange*' goes on general release from 17th March. Penguin have published a new tie-in edition of the novel, price £5.99.

## ANTHONY BURGESS UK BIBLIOGRAPHY

A guide to current values of first editions in Fine condition without/with dustjackets

### NOVELS

TIME FOR A TIGER (Heinemann, 1956) .....	£35-£50 (£400-£600)
THE ENEMY IN THE BLANKET (Heinemann, 1958) .....	£20-£30 (£200-£300)
BEDS IN THE EAST (Heinemann, 1959) .....	£15-£20 (£150-£200)
THE RIGHT TO AN ANSWER (Heinemann, 1960) .....	£10-£15 (£100-£150)
THE DOCTOR IS SICK (Heinemann, 1960) .....	£10-£15 (£100-£150)
THE WORM AND THE RING (Heinemann, 1961) .....	£35-£50 (£300-£400)
DEVIL OF A STATE (Heinemann, 1961) .....	£8-£10 (£75-£100)
ONE HAND CLAPPING ('by Joseph Kell') (Peter Davies, 1961) .....	£8-£10 (£75-£100)
A CLOCKWORK ORANGE (Heinemann, 1962) .....	£100-£150 (£1,000-£1,500)
THE WANTING SEED (Heinemann, 1962) .....	£8-£10 (£40-£60)
HONEY FOR THE BEARS (Heinemann, 1963) .....	£8-£10 (£40-£60)
INSIDE MR ENDERBY ('by Joseph Kell') (Heinemann, 1963) .....	£10-£15 (£75-£100)
NOTHING LIKE THE SUN: A Story of Shakespeare's Love-Life (Heinemann, 1964) .....	£6-£8 (£35-£50)
THE EVE OF SAINT VENUS (Sidgwick & Jackson, 1964) .....	£6-£8 (£35-£50)
A VISION OF BATTLEMENTS (Sidgwick & Jackson, 1965) .....	£6-£8 (£35-£50)
TREMOR OF INTENT (Heinemann, 1966) .....	£6-£8 (£30-£40)
ENDERBY OUTSIDE (Heinemann, 1968) .....	£6-£8 (£30-£40)
MF (Cape, 1971) .....	£6-£8 (£20-£30)
NAPOLEON SYMPHONY (Cape, 1974) .....	£6-£8 (£20-£30)
THE CLOCKWORK TESTAMENT; or, Enderby's End (Hart-Davis MacGibbon, 1974) .....	£6-£8 (£20-£30)
BEARD'S ROMAN WOMEN (Hutchinson, 1977) .....	£6-£8 (£20-£30)
ABBA ABBA (Faber, 1977) .....	£6-£8 (£15-£20)
1985 (Hutchinson, 1978) .....	£6-£8 (£15-£20)
EARTHLY POWERS (Hutchinson, 1980) .....	£6-£8 (£20-£30)
MAN OF NAZARETH (Magnum, 1980) .....	£4-£6 (£10-£15)
THE END OF THE WORLD NEWS (Hutchinson, 1982) .....	£6-£8 (£15-£20)

Bibliography continued overleaf



ENDERBY'S DARK LADY (Hutchinson, 1984)	£6-£8 (£15-£20)
THE KINGDOM OF THE WICKED (Hutchinson, 1985)	£6-£8 (£15-£20)
THE PIANOPLAYERS (Hutchinson, 1986)	£4-£6 (£10-£15)
ANY OLD IRON (Hutchinson, 1989)	£4-£6 (£15-£20)
THE DEVIL'S MODE (short stories) (Hutchinson, 1989)	£4-£6 (£10-£15)
MOZART AND THE WOLF GANG (Hutchinson, 1991)	£4-£6 (£10-£15)
A DEAD MAN IN DEPTFORD (Hutchinson, 1993)	£4-£6 (£10-£15)
BYRNE (verse novel) (Hutchinson, 1995)	£4-£6 (£10-£15)

# **AUTOBIOGRAPHY**

LITTLE WILSON AND BIG GOD (Heinemann, 1987)	£8-£10 (£15-£20)
YOU'VE HAD YOUR TIME (Heinemann, 1990)	£8-£10 (£15-£20)

# **LITERARY CRITICISM/BIOGRAPHY**

ENGLISH LITERATURE: A SURVEY FOR STUDENTS (by John Burgess Wilson) (Longmans Green, 1958)	£10-£15 (£75-£100)
THE NOVEL TODAY: A Student's Guide to Contemporary Fiction (wrappers) (Longmans Green, 1963)	£20-£30
LANGUAGE MADE PLAIN (English University Press, 1964)	£8-£10 (£20-£30)
HERE COMES EVERYBODY: An Introduction to James Joyce for the Ordinary Reader (Faber, 1965)	£10-£15 (£40-£60)
THE NOVEL NOW (Faber, 1967)	£8-£10 (£20-£30)
URGENT COPY: LITERARY STUDIES (Cape, 1968)	£8-£10 (£20-£30)
SHAKESPEARE (Cape, 1970)	£8-£10 (£20-£30)
JOYSPRICK: An Introduction to the Language of James Joyce (Deutsch, 1973)	£8-£10 (£20-£30)
ERNEST HEMINGWAY AND HIS WORLD (Thames & Hudson, 1978)	£4-£6 (£10-£15)
NINETY-NINE NOVELS: THE BEST IN ENGLISH SINCE 1939 (Allison & Busby, 1984)	£4-£6 (£10-£15)
FLAME INTO BEING: THE LIFE AND WORKS OF D.H. LAWRENCE (Heinemann, 1985)	£4-£6 (£10-£15)
A MOUTHFUL OF AIR (essays) (Hutchinson, 1992)	£4-£6 (£10-£15)

# **MISCELLANEOUS**

A SHORTER 'FINNEGAN'S WAKE'. Edited by Anthony Burgess (Faber, 1966)	£15-£20 (£60-£80)
A LONG TRIP TO TEATIME (children's) (Dempsey & Squires, 1976)	£4-£6 (£10-£15)
MOSES: A NARRATIVE (verse) (Dempsey & Squires, 1976)	£4-£6 (£10-£15)
NEW YORK (Time-Life Books, 1977)	£10-£15
THE LAND WHERE ICE-CREAM GROWS (children's) (Benn, 1979)	£4-£6 (£10-£15)
THIS MAN AND MUSIC (Hutchinson, 1982)	£4-£6 (£10-£15)
ON GOING TO BED. Edited by Anthony Burgess (Deutsch, 1982)	£4-£6 (£10-£15)
HOMAGE TO QWERT YUIOP (essays) (Hutchinson, 1985)	£4-£6 (£10-£15)
OBERON OLD AND NEW (libretto) (Hutchinson, 1985)	£4-£6 (£10-£15)
CARMEN (libretto) (Hutchinson, 1986)	£4-£6 (£10-£15)
BLOOMS OF DUBLIN (play) (Hutchinson, 1986)	£4-£6 (£10-£15)
A CLOCKWORK ORANGE: A Play with Music (Hutchinson, 1987)	£4-£6 (£10-£15)

# **FURTHER READING**

Kubrick, Stanley: STANLEY KUBRICK'S 'CLOCKWORK ORANGE'. Based on the Novel by Anthony Burgess (screenplay; paperback) (Lorrimer Publishing, 1972)	£10-£15
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# Crime Writer **JOHN HARVEY**

**AUTHOR OF  
THE 'RESNICK' SERIES  
BY DAVID HOWARD**



**J**ournalists like epithets. 'The queen of crime fiction' or 'the king of the whodunnit' are much-used labels, often pinned to more than one author at a time. But there is only one novelist who is referred to as 'the main man of British crime' — John Harvey. Recently completed, Harvey's 'Resnick' series of police procedurals is a major landmark in British crime fiction. Fusing an American style heavily influenced by Elmore Leonard with an urban British setting, Harvey has created a series that has consistently pushed against the barriers, depicting both the caring side of police work and the hidebound prejudice that exists within the force.

## **UNDERVALUED**

For collectors, there is still a good opportunity to acquire the complete 'Resnick' series for reasonable outlay. In my opinion, John Harvey is greatly undervalued when compared to other modern crime novelists. The writer who is nearest in style and content to Harvey is probably Ian Rankin, whose first novel, *Knots and Crosses*, now fetches over £500 in Fine condition. Compare that with the first 'Resnick' novel, *Lonely Hearts* (1989), which

can still be found for £75-£100. Moreover, the remaining nine novels in the series can be bought for £150 the lot, which means that collectors can acquire a complete set of one of the most accomplished crime series for around £250.

Born in London on 21st December 1938, John Harvey was educated at Goldsmiths' College followed by the University of London and Hatfield Polytechnic. He then took a Masters degree in American Studies at the University of Nottingham, which initiated Harvey's long association with the city and its university. (He taught film and literature there as a part-time lecturer in the early Eighties.)

Before that, Harvey worked as a teacher of English and drama at various secondary schools until he retired from full-time teaching in 1975, although he subsequently continued as a regular tutor on residential courses run by the Arvon Foundation.



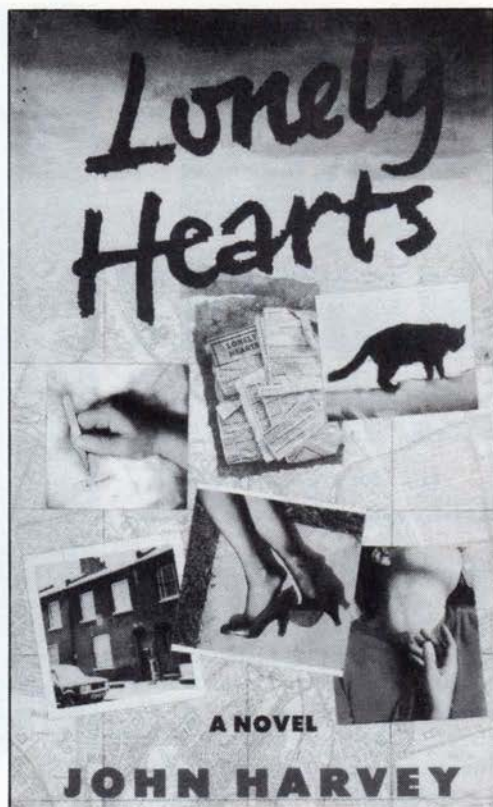
Harvey's decision to quit teaching was motivated by a strong desire to write. A year later, he was in print with a series of long forgotten crime novels based in London's Covent Garden, featuring a square-jawed hero called Scott Mitchell, whose character Harvey was later to describe as "stranded awkwardly over the mid-Atlantic". These were inspired by the first four 'Spenser' novels by American author, Robert Parker, and also by the 'Hazell' novels written by Terry Venables and Gordon Williams under the 'P.B. Yuill' pen-name — although their chief inspiration was the classic Raymond Chandler stories that Harvey had devoured in the green Penguin editions as a schoolboy.

## WESTERNS

Many collectors don't know that these 'Scott Mitchell' novels exist. And not just collectors — I've lost track of the number of times I've seen Harvey's *Lonely Hearts* (1989) catalogued as "the author's first book". Incredibly, it is about his *eightieth*. In the mid-1970s, Harvey forged a career for himself as a successful writer of paperback fiction, which began with the 'Scott Mitchell' series and ended with a string of westerns which he produced with the speed of a Gatling gun.

Most of these were written under pseudonyms such as 'John J. McLaglen', 'William S. Brady', 'J.D. Sandon', 'L.J. Coburn', 'J.B. Dancer' and 'William M. James', but Harvey did write a western series featuring a character called 'Hart the Regulator' under the name of John B. Harvey. Full details of all these titles are listed in the bibliography.

**Next issue  
on sale  
20 April**



*Lonely Hearts* (1989) launched the excellent 'Resnick' series. The first edition (above) now sells for up to £100.

Although I shall concentrate on Harvey's 'Resnick' novels in this feature, this early fiction is important in his development as a writer. Harvey's early fascination with crime fiction is especially interesting, not least because, when Harvey re-read the 'Scott Mitchell' books years later, he dismissed them as "awful" and nearly decided that crime fiction wasn't his thing. Certainly the series is far removed from the smooth-flowing prose of the 'Resnick' books, but many Harvey collectors like to have at least a sample of his early work on their shelves, and the 'Scott Mitchell' paperbacks, all published by Sphere, are the logical choice.

Finding them is another matter. Owing to the general confusion surrounding Harvey's bibliography, I can't remember ever seeing one catalogued, and your best bet would



probably be to scan the shelves of charity shops. The books' titles are all lifted from the Bob Dylan songbook. They are: *Amphetamines and Pearls*, *The Geranium Kiss* (both 1976), *Junkyard Angel* and *Neon Madman* (both 1977). In Oxfam, these are likely to be priced very cheaply, but even if a copy was advertised by a dealer, it is doubtful that he would ask more than £10 for it.

John Harvey's first association with westerns came in 1976 with the 'Herne the Hunter' series written under the 'John J. McLaglen' byline. By the time Harvey's involvement with the genre had finished in 1983, he had written close to fifty westerns in eight different series. (One of these — the 'Apache' series, written under the name of 'William M. James' — was only ever published in the U.S.) Once again, prices are low, and you should be able to secure anything from this period for under £5.

Collectors might also like to look out for the first hardback editions of some of Harvey's westerns. Although the true 'firsts' were all paperbacks, Robert Hale reissued many as hardbacks a year or two after first publication.

John Harvey is also a poet of some note, earning fine reviews from both fellow poets and critics alike. Although his work has appeared in many literary journals, he has also published six pamphlets, the first of which, *Provence* (1978) and *The Old Postcard Trick* (1985), were issued in collectable limited editions (see bibliography for details). In addition, collectors might like to seek out Harvey's two paperback poetry collections, *Ghosts of a Chance* (1992) and *Bluer Than This* (1998). Many of the poems in the latter are inspired by Harvey's love of jazz, art and photography.

Before I move on to the 'Resnick' novels, I should give a word of warning about a number of books that have been confusing John Harvey collectors for years. The following titles are by John Harvey, but not the John Harvey: *The Plate* (1979), *Coup D'Etat* (1985), *Legend of Captain Space* (1990) and a 1970 non-fiction work, *Victorian Novelists and Their Illustrators*. I know of several collectors who have bought these books in the mistaken

belief that they are by the creator of Charlie Resnick.

John Harvey's inspiration for the 'Resnick' novels grew out of his love of American crime fiction, and for Ed McBain, Joseph Wambaugh, Elmore Leonard and Ross Thomas in particular. Their character-driven work, crackling with wit and sharp dialogue, managed to create a tremendous sense of place without resorting to the lengthy descriptions characteristic of much British crime writing. Harvey wanted to weld these American influences to the milieu of a British police station, but also to marry some of the techniques which he had observed in the innovative U.S. crime series, *Hill Street Blues*.

## SLICK

In the late Eighties, Harvey had himself written two Nottingham-based drama series for Central TV called *Hard Cases*, in which he had utilised multi-strand narratives, constant scene changes, fast-paced storytelling and slick off-the-wall humour. When he began to piece together the 'Resnick' novels, it was natural for him to choose Nottingham again as the home of his detective.

The character of Resnick was more difficult to envisage.

John Harvey wanted someone who was different from the norm. Other writers tended to create characters who were little more than the sum of their idiosyncracies. Harvey already had a physical sense of Resnick. He saw him as big and bulky, wearing a tatty raincoat — "a bit like Jim Rockford who went to Columbo's tailor". When he hit on the idea of making him Polish,

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his character really began to take shape. He would then be a man torn between two cultures. "I could lay all his oddities at the door of his Polishness," he says, and he could even reflect the duality of his character in his name — Charlie Resnick.

Not all of these ideas were Harvey's own. In interviews, he is quick to acknowledge the influence of fellow writer, Dulan Barber, whom he met at an Arvon Course. Sadly, Barber died before the first novel in the series was published, and Harvey dedicated the book to his friend and colleague.

To make Resnick a convincing policeman was another problem, which Harvey only

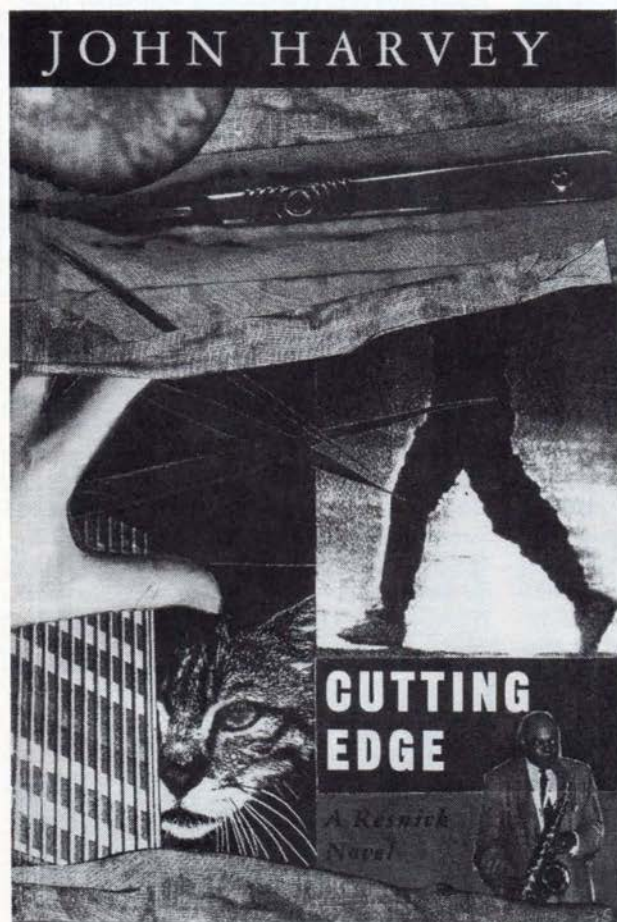
solved with the help of two retired detective superintendents. They guided Harvey through the realities of police work. "I was keen that it was more convincing than something like Morse," he explains, "partly to make sure that if a serving policeman read it he wouldn't think, 'This is stupid'."

## FAMILIAR

Harvey succeeded quite brilliantly in all these objectives. In *Lonely Hearts* (1989), Charlie Resnick leaps on to the page fully formed, and his 'patch' is obviously as familiar to Harvey as his own back garden. We join Resnick in bed, and he's not alone: "It was

several moments before Resnick realised one of the cats was sitting on his head." Radio 4 is on in the background, and with three more cats waiting for food, Resnick blearily pads to the bathroom, where he finds that "he was the usual eight pounds over on the scales". In just a few paragraphs, Harvey gives us enough snapshots of his creation for a picture to form in our minds.

A page later, his superintendent greets him with "You ought to get married again Charlie", which prompts the reply: "I'm still waiting for the first time, sir." However, fifteen pages later, Harvey reveals that this is a fiction. Resnick is bewildered that he should lie so easily. "His marriage had neither been so bad that he had stricken it from his memory, nor so lacking in incident that he would have truly forgotten." Here we find the true cause of Resnick's melancholy — a marriage that had foundered five years earlier on a disagreement about children. "Each year of their marriage he had decorated that small room at the back of their own bedroom in the hope that one day she might walk into it with a glow in her eyes and announce that she was pregnant." However, his wife, Elaine, had other priorities: "Her



*Cutting Edge* (1991) is the third novel in the series. The dustjacket includes references to two of Resnick's great loves: cats and jazz.





*Off Minor* was issued in simultaneous hard- and paperback editions. The hardback now fetches up to £40.

horizons, she felt, were being limited, foreshortened."

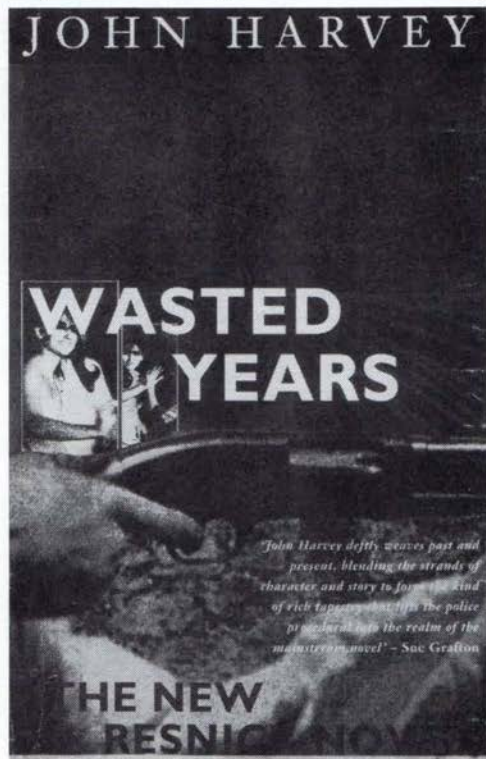
In the next two novels in the series, *Rough Treatment* (1990) and *Cutting Edge* (1991), Harvey reveals that Elaine had an affair with an estate agent, carried on at properties which he was selling. The broken relationship is referred to in all the novels and is instructive in understanding Resnick's complex character.

In *Cutting Edge*, Elaine turns up unannounced at the Polish Club where fellow émigrée, Marian Witzak, another constant in the series, is dancing with Resnick. "Got to hand it to you, Marian," says Elaine, "the way you've prised him out of his shell." However, the relationship between Marian and Resnick is platonic, although she is an attractive woman. Marian's most important

role in the series comes in *Lonely Hearts*, when she joins a match-making bureau and unwittingly forms a relationship with a murderer. In a dramatic denouement, Resnick comes to her rescue, and the murderer is eventually killed in Resnick's own house, in the nursery he has annually redecorated in the hope of hearing it filled with children's voices.

*Lonely Hearts* also contains probably the most poignant moment in the whole series, when Resnick — in his nursery with Rachel Chaplin, a social worker who has become his lover — suddenly begins to cry for "the children". "Which children?" she asks. "All of them."

By any standards, *Lonely Hearts* is an astonishing series debut, packed with intriguing and neatly drawn individuals. The previously mentioned Rachel Chaplin is a case in point. The dialogue on her first meeting



*Wasted Years* is the most ambitious book in the series, including flashbacks to Resnick's early days on the beat.





Tom Wilkinson played Charlie Resnick in the 1992 BBC TV series.

with Resnick is sharp and funny, and simply brilliant at establishing her character.

For collectors, *Lonely Hearts* is by far the most difficult 'Resnick' title to find. Issued in blue cloth with black spine lettering, all first editions have a printed key of ten descending numbers on the copyright page — '10 9 8 7 6 5 4 3 2 1'. Any less than ten numbers and it's a reprint. The same applies for all the Viking titles (the first five) in the series. From the sixth book, *Cold Light* (1994), Heinemann became Harvey's publisher, and they used a similar system, with the important difference that the odd and even numbers are separated in their number code (i.e. '1 3 5 7 9 10 8 6 4 2').

As previously mentioned, *Lonely Hearts* currently fetches up to £100 in Fine condition with the dustjacket. The latter features six photographs showing scenes from the novel, superimposed against a map of Nottingham.

Though John Harvey had originally considered *Lonely Hearts* to be a stand-alone novel, critical reaction was so favourable that he now considered the possibility of writing another 'Resnick' book. Sure enough, Charlie Resnick made a welcome return one year later in *Rough Treatment*.

The story begins with an intriguing burglary at the home of bored housewife, Maria Roy. She leads them to the safe

where they steal a kilo of cocaine that her husband, a failed film director, had been storing for someone else. When one of the robbers rings Maria offering to sell the cocaine back, she meets him in secret and the plot is thickened when they begin an affair.

## SUSPICIOUS

Resnick solves the investigation more by hunch than anything else, when one of the burglars, Grabianski, another Pole, becomes involved in a restaurant fight and Resnick's suspicions are aroused in the ensuing interview.

This was another fine novel, easily as accomplished as its predecessor, although thankfully it is far easier to find, hence the current valuation of £20-£30 for Fine copies.

The third book, *Cutting Edge* (1991), begins with Resnick feeling old and tired and contemplating retirement, which lay "ahead of him like some unwelcome sea". He is also mournfully raking over the changes since he first became a copper. In his early days on the beat, the down-and-outs and homeless used to look away when he passed. Now they look him in the eye with a threatening stare.

Resnick is a humane man, and a sub-plot in *Cutting Edge* has him offering shelter to Ed

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Silver, an alto sax player fallen on hard times. Resnick shares his creator's love of jazz, and he is rarely at home without jazz playing in the background, usually on LPs. The music's broken rhythms provide the perfect complement to Harvey's staccato prose.

Certain musicians have underscored certain novels. In *Lonely Hearts*, for example, it is Billie Holiday, and in *Still Water* (1997), Milt Jackson. However, Harvey's favourite, Thelonious Monk, is the most prevalent choice in the series.

Resnick hasn't seen Ed Silver since he was wearing sergeant stripes. A lot of things have happened since then, and Silver is quick to notice — "Charlie?" he says. "Didn't you used to have a wife?"

The main plot in *Cutting Edge* revolves around a series of attacks on staff at Nottingham's main teaching hospital. Resnick is scratching around trying to find a link between the victims, but, as ever in the series, the breakthrough comes about as a result of team effort.

Resnick's supporting cast is brilliantly conceived, and a perfect microcosm of society both inside and outside the police force. From the homophobic Mark Divine, to Resnick's D.S., Graham Millington — "just down from Rotherham and still with a little coal dust behind the ear" — to the caring Lynn Kellogg, they provide the series with glorious touches of black humour. As does Resnick's boss, the high-flying Superintendent Jack Skelton, who is something of a health freak. ("Bugger's probably back from a three-mile run already," Resnick reflects in *Lonely Hearts*.)

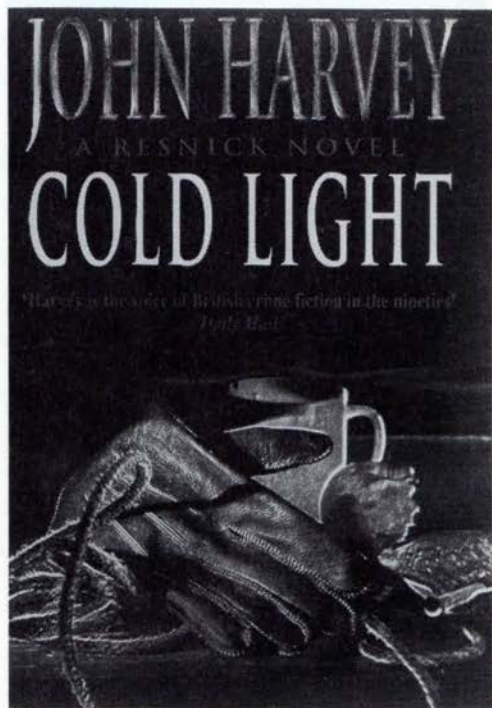
However, Skelton's domestic arrangements are a little less settled. An unspecified relationship with a WPC called Helen Siddens leads to friction with his wife, and a fracturing of his relationship with an already rebellious daughter, Kate. In *Off Minor*, Kate scours the morning papers over the breakfast table looking for the latest police scandal with which to taunt her father. Later in the series, Kate is charged with possessing drugs — much to Skelton's embarrassment.

*Cutting Edge* was issued in black cloth with silver lettering, and a predominantly red and orange patchwork jacket showing a jazz

musician, one of Resnick's cats, and a surgical scalpel. Fine copies are quite easy to find for a very reasonable £15-£20. Incidentally, a radio version of *Cutting Edge* which Harvey wrote in 1996 is notable for featuring a different murderer.

*Off Minor* (1992) is not only a great name for a detective novel but it's also a fair description of Resnick's view of humanity, and probably his own police colleagues as well, because here the long-bubbling feud between chalk and cheese Mark Divine and Lynne Kellogg threatens to spill over and cause major disruption to Resnick's team. The fourth novel in the series, it is also one of the saddest because in the closing pages one of Resnick's colleagues, Patel, is killed on duty.

For collectors, finding firsts of *Off Minor* can be surprisingly tricky. It was published consecutively as a trade paperback, with the usual lowering of the initial hardback run. Prices are therefore commensurately higher,



John Harvey rates *Cold Light* as one of the best books in the series, along with *Wasted Years* and *Easy Meat*.



with Fine copies selling for between £30 and £40 complete with their somewhat dull grey and red jackets.

*Wasted Years* (1993) is notable for what it reveals about Resnick's early police career, the narrative moving from 1969 — with P.C. Resnick newly in town, dealing with football hooliganism and living with a landlady who "lavished mushy peas, strong tea and what passed for common sense on her lodger" — to a building society raid in 1992, then to a similar crime in 1981, before returning to 1992 again.

*Wasted Years* is probably the most ambitious novel in the series, the different time frames adding depth to a story which Harvey carries off brilliantly. Indeed, *Wasted Years* is one of his personal favourites, alongside *Cold Light* (1994) and *Easy Meat* (1996).

Like its predecessor, it was issued in consecutive hard- and trade paperback

editions, although the hardback print-run must have been larger than that for *Off Minor* as bound copies are easier to find, usually costing between £15 and £20 in Fine condition with the jacket. The latter features another predominantly red design incorporating scenes from the novel.

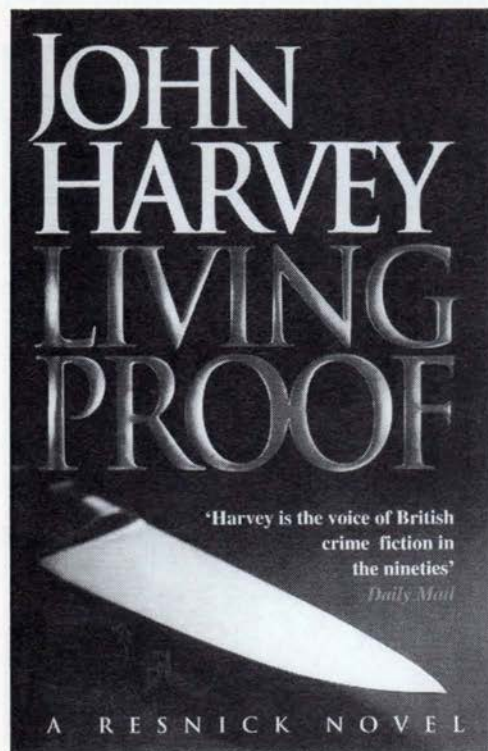
The dustjacket of *Wasted Years* also carries an enthusiastic review from American crime writer, Sue Grafton, which reflected Harvey's growing popularity across the Atlantic. This culminated in him being invited on the teaching faculty at the Squaw Valley Community of Writers Fiction Workshop in North California in 1995. The books' appeal was by no means confined to Britain and the United States, and by the time the series ended in 1998 they had been translated into more than twelve languages.

## DRAMAS

The novels also transferred successfully to TV in 1992, when Harvey adapted two 'Resnick' novels, *Lonely Hearts* and *Rough Treatment*, for the BBC. These were broadcast as, respectively, three- and two-part dramas, with Tom Wilkinson of *Full Monty* fame in the lead role. The casting was so successful that from that point onwards Harvey imagined Wilkinson whenever he was writing the novels.

Critical reaction was favourable, and a second series was planned. Harvey had approached screenwriter, Neville Smith, to write the scripts, and they had already begun discussing possible Nottingham locations when the BBC pulled the plug on the project. They had been looking for something to rival Central Television's *Inspector Morse*, but the viewing figures for *Resnick* were disappointing and they concluded that the series was too "bleak".

This must have been disappointing for Harvey, but the cumulative success of the novels continued apace. By the time *Cold Light* (1994) appeared, Harvey had signed a more lucrative contract with Heinemann. Annoyingly for collectors, this meant the books were now published in a larger format, effectively ruining their appearance on the shelf.



*Living Proof* (1995) includes a 'guest appearance' by John Harvey's fellow crime writer, Ian Rankin.



The story this time involves the disappearance of Housing Department employee, Nancy Phelan, and Resnick's investigation of chief suspect, Gary James, who had been remonstrating with Nancy about conditions on his inner-city estate. This is typical of the 'realism' of the 'Resnick' novels, which offer snapshots of life in the Thatcherite Eighties and New Labour Nineties, and also reflect how the old police order is changing — particularly when a younger, less experienced man is promoted above Resnick.

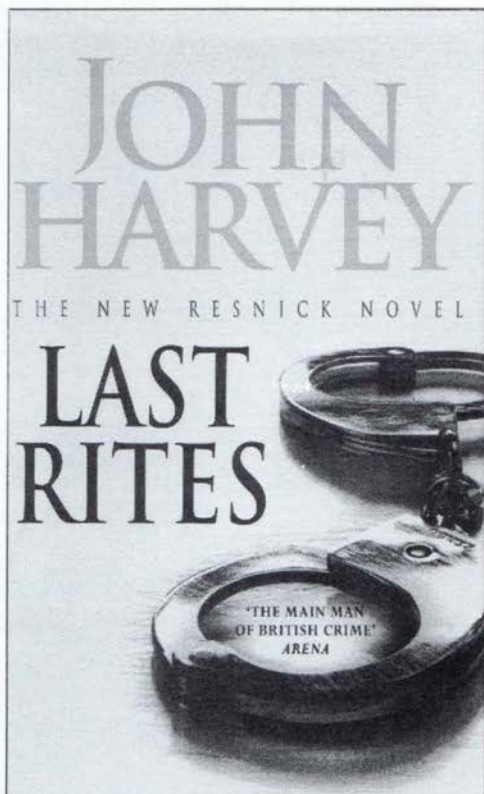
*Cold Light* concludes when one of Resnick's team, Lynn Kellogg, is kidnapped by a man with whom she was contemplating having a relationship. Resnick comes to her rescue, but the emotional scars remain throughout the remainder of the series, and eventually Lynn has to consult a police psychiatrist. Copies of *Cold Light* shouldn't cost more than £15 even in Fine condition with the photographic jacket.

*Cold Light* includes a reference to the national 'Holmes' computer, proving that Harvey was keeping up with technical advances in policework. *Living Proof* (1995) also finds Resnick trying to keep in touch with modern methods when he attends a police conference in Birmingham — "More silver epaulettes and high-flown phrases than he had encountered in one place since Marian Witzak had dragged him along to a revival of *The Merry Widow* at the Theatre Royal."

## THREATENING

In one strand of the narrative, Resnick investigates a series of vicious attacks on men, and in a neat nod towards his own profession, Harvey has a visiting American novelist confronted with threatening letters while attending a local crime writers convention — which allows him to include fellow authors, Ian Rankin, Maxim Jakubowski and Mark Timlin in the story.

All the usual Resnick foibles are present, including his support for Notts County, the city's less successful football club — typically showing "all the speed and excitement of plant germination" — and his unhealthy diet of sandwiches, which grow more bizarre with each book. In *Lonely Hearts*, he begins with a



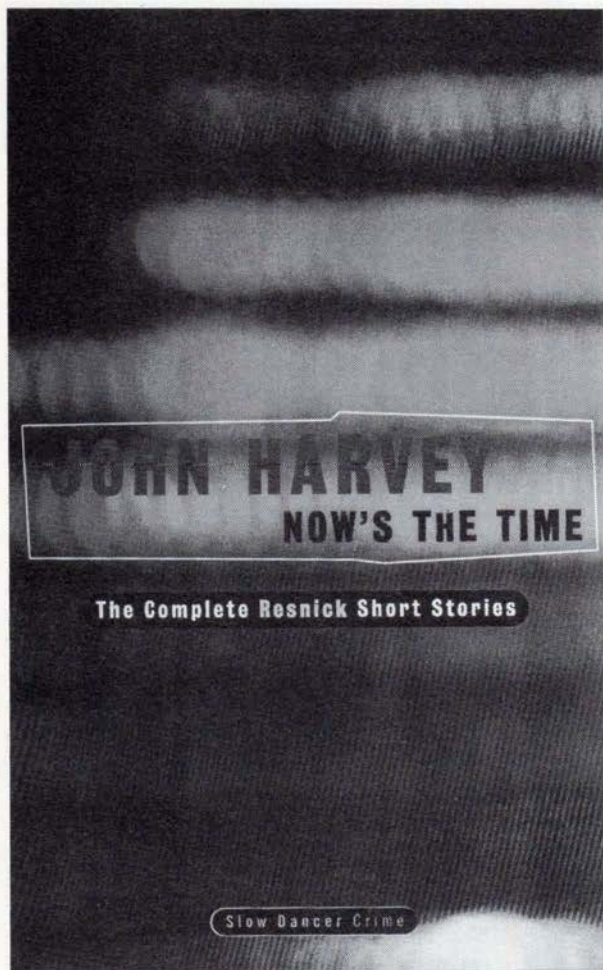
*Last Rites* was billed as the last 'Resnick', although Harvey has hinted that he might return to the character.

tuna fish, egg mayonnaise, pickled gherkin and blue cheese creation, and by the close of the series he has progressed, if that's the word, to marinaded aubergine, sun-dried tomatoes, smoked ham, taleggio cheese, dill pickle and mustard mayonnaise on rye. One wonders if Harvey has tried any of these out himself.

*Living Proof* was followed by *Easy Meat* (1996) and the excellent *Still Water* (1997). All can now be bought for £10-£15 in Fine condition with the dustjackets.

One essential item for all 'Resnick' fans is the short story collection, *Now's the Time*, which was issued by Harvey's own Slow Dancer Press in 1999. Although the bulk of the print-run was paperback, 1,000 copies were issued in hardback, of which 400 were signed and numbered by Harvey. Published at £16.99, these are already selling for up to £25.





*Now's the Time* (1999) brings together all of the 'Resnick' short stories. It was published by Harvey's own Slow Dancer Press.

Although a prolific writer of novels, Harvey had shied away from the shorter form. It was only when Maxim Jakubowski persuaded him to contribute to his 1994 anthology, *London Noir*, that Harvey began to explore the possibility of writing 'Resnick' short stories. He enjoyed the experience so much that he used the medium to add flesh to characters in the novels. For example, Grabianski, the Polish burglar from *Rough Treatment*, appears in a story called 'Bird of Paradise', while 'Now's the Time' features Ed Silver, the jazz musician from *Cutting Edge*.

With *Last Rites* (1998), Harvey made a decision to bring the curtain down on what was by then a ten-book sequence. Although it hadn't happened yet, he was worried that the series might become stale. Some reviewers had noted an alarming political correctness coming over Charlie of late, and he didn't want to follow the path of some crime writers and continue a series almost on auto-pilot.

*Last Rites* is a fitting coda to the series, and finds Resnick more embattled than ever. A local criminal, given life for killing his father, has escaped; drug dealers are fighting a bloody turf war on his doorstep; there's a whiff of corruption in the drug squad; and his personal life is in tatters again after the collapse of his long-standing relationship with Hannah Campbell. Always taut, Harvey's plotting is perhaps at its best in this book, and the ending is convincing and powerful. Once again, £10-£15 should be enough for a Fine copy.

## FATHERHOOD

Although *Last Rites* brings to a close the 'Resnick' series, Harvey is adamant that he will write further crime novels. At present, he is concentrating on running his Slow Dancer Press, writing poetry, and enjoying fatherhood mark II

with the birth of Mollie in 1998.

Will Resnick ever walk across Nottingham's Old Market Square again? That remains to be seen. In recent interviews, Harvey has both dismissed the idea and mooted the possibility of returning to the character in a few years time. Either way, there's certainly enough to keep collectors interested, and at present the 'Resnick' books are a bargain.

*My thanks to John Harvey for his help with this feature.*



# JOHN HARVEY UK BIBLIOGRAPHY

A guide to current values of first editions  
in Fine condition without/with dustjackets.

## CRIME FICTION

### 'RESNICK' SERIES

LONELY HEARTS (novel) (Viking, 1989)	£8-£10 (£75-£100)
ROUGH TREATMENT (novel) (Viking, 1990)	£3-£5 (£20-£30)
CUTTING EDGE (novel) (Viking, 1991)	£2-£3 (£15-£20)
OFF MINOR (novel) (Viking, 1992)	£3-£5 (£30-£40)
WASTED YEARS (novel) (Viking, 1993)	£3-£5 (£20-£30)
COLD LIGHT (novel) (Heinemann, 1994)	£2-£3 (£10-£15)
LIVING PROOF (novel) (Heinemann, 1995)	£2-£3 (£10-£15)
EASY MEAT (novel) (Heinemann, 1996)	£2-£3 (£10-£15)
STILL WATER (novel) (Heinemann, 1997)	£2-£3 (£10-£15)
LAST RITES (novel) (Heinemann, 1998)	£2-£3 (£10-£15)
NOW'S THE TIME (short stories; paperback) (Slow Dancer Press, 1999)	in print £7.99
ditto. Hardback Edition (limited to 600 copies) (Slow Dancer Press, 1999)	£2-£3 (£15-£20)
ditto. Signed Copies (limited to 400 numbered copies, signed by the author) (Slow Dancer Press, 1999)	£3-£5 (£20-£25)

### 'SCOTT MITCHELL' SERIES

AMPHETAMINES AND PEARLS (paperback) (Sphere, 1976)	£8-£10
THE GERANIUM KISS (paperback) (Sphere, 1976)	£8-£10
JUNKYARD ANGEL (paperback) (Sphere, 1977)	£8-£10
NEON MADMAN (paperback) (Sphere, 1977)	£8-£10

### OTHER THRILLERS/CRIME FICTION

FRAME (paperback) (Magnum, 1979)	£3-£5
BLIND (paperback) (Magnum, 1981)	£3-£5
ENDGAME (as 'James Mann'; paperback) (N.E.L., 1982)	£3-£5
DANCER DRAWS A WILD CARD (Hale, 1985)	£2-£3 (£8-£10)

## WESTERN FICTION

### 'HART THE REGULATOR' SERIES (as 'John B. Harvey')

CHEROKEE OUTLET (paperback) (Pan, 1980)	£3-£5
BLOOD TRAIL (paperback) (Pan, 1980)	£3-£5
TAGO (paperback) (Pan, 1980)	£3-£5
THE SILVER LIE (paperback) (Pan, 1980)	£3-£5
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CALIFORNIA BLOODLINES (paperback) (Pan, 1983)	£3-£5
THE SKINNING PLACE (paperback) (Pan, 1983)	£3-£5

### 'HERNE THE HUNTER' SERIES (as 'John J. McLaglen')

RIVER OF BLOOD (paperback) (Corgi, 1976)	£3-£5
SHADOW OF VULTURES (paperback) (Corgi, 1977)	£3-£5
DEATH IN GOLD (paperback) (Corgi, 1977)	£3-£5
CROSS-DRAW (paperback) (Corgi, 1978)	£3-£5
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WILD BLOOD (paperback) (Corgi, 1983)	£3-£5

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BLOOD KIN (paperback) (Fontana, 1980) .....	£3-£5
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WAR PARTY (paperback) (Fontana, 1983) .....	£3-£5

**'GRINGOS' SERIES (as 'J.D. Sandon')**

CANNONS IN THE RAIN (paperback) (Mayflower, 1979) .....	£3-£5
BORDER AFFAIR (paperback) (Mayflower, 1979) .....	£3-£5
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WHEELS OF THUNDER (paperback) (Mayflower, 1981) .....	£3-£5
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**'CALEB THORN' SERIES (as 'L.J. Coburn')**

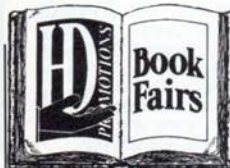
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BLOODY SHILOH (paperback) (Sphere, 1978) .....	£3-£5

**'LAWMAN' SERIES (as 'J.B. Dancer')**

EVIL BREED (paperback) (Coronet, 1977) .....	£3-£5
JUDGEMENT DAY (paperback) (Coronet, 1978) .....	£3-£5
THE HANGED MAN (paperback) (Coronet, 1979) .....	£3-£5

**'APACHE' SERIES (as 'William M. James')**

BLOOD RISING (paperback) (Pinnacle, U.S. 1979) .....	£3-£5
BLOOD BROTHER (paperback) (Pinnacle, U.S. 1980) .....	£3-£5
DEATH DRAGON (paperback) (Pinnacle, U.S. 1981) .....	£3-£5
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THE HANGING (paperback) (Pinnacle, U.S. 1983) .....	£3-£5



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# COVENTRY PATMORE

THE PASSIONATE POET

BY JOHN MERRELL

**T**he eminent poet and essayist, Alice Meynell, considered Coventry Patmore to be the "greatest poet of the nineteenth century". Whilst we may not agree with this superlative, Patmore undoubtedly wrote some fine and memorable verse. Passages such as this:

*"And so the whole  
Unfathomable and immense  
Triumphing tide comes at the last to reach  
And burst in wind-kiss'd splendours  
on the deaf'ning beach,  
Where forms of children in first innocence  
Laugh and fling pebbles on the rainbow'd crest  
Of its untired unrest."*

And this:

*"I, singularly moved  
To love the lovely that are not beloved,  
Of all the Seasons, most  
Love Winter, . . ."*

Patmore is a desirable quarry for the collector because of his predilection for revising and destroying his work, a combination which has led to many of his books becoming exceedingly scarce or rare.

To understand and appreciate the poet we must look at the man and his personal life. Coventry Kersey Dighton Patmore was born on 23rd July 1823 at Woodford in Essex. His father, the novelist Peter George Patmore, moved in the literary circles of his time which gave the young Coventry the chance to meet many celebrated writers, including Charles Lamb, Leigh Hunt, William Hazlitt and Thomas Campbell.

Patmore's education was sound if not spectacular and included a short stay at the

College de France in Paris. Other than this, he seems to have been largely self-taught, helped by his father's encouragement and by much reading. Little is known of his mother.

Apart from his love of reading, Patmore had an interest in science, mathematics and art. In 1838, he was awarded a prize by the Society of Arts for his copy of a Landseer painting. When, six years later, Moxon published his first book, *Poems* (1844), he decided to make literature his future. This small volume is now very rare, and a collector



Coventry Patmore (1823-96). His poems celebrate the joys of marriage and the union of the Soul with God.



# TAMERTON CHURCH-TOWER

AND OTHER POEMS

BY COVENTRY PATMORE



LONDON  
WILLIAM PICKERING

1853

*Tamerton Church-Tower and Other Poems* (1853)  
was Coventry Patmore's second collection of verse.

would have to pay up to £200 for a Good copy.

In 1844, Patmore's father lost money on shares, exiled himself to France, and left his son almost destitute. Fortunately, William Thackeray came to the rescue. He obtained work for Coventry on several literary periodicals. But this was a precarious living. However, in 1846, with the help of another friend, Monckton Milnes, he managed to get a permanent job as an assistant librarian at the British Museum, a post which he held for nearly twenty years.

In 1847, Patmore met and married Emily Augusta Andrews. She became his muse and inspired much of his poetry, including *The Angel in the House*, a Victorian bestseller which was only outsold by Tennyson's

*Idylls of the King*. It went through many editions, and was very popular in America. The first edition is of great rarity. Published anonymously owing to Peter Patmore's misfortunes, it was issued by John W. Parker in two volumes: Book I, 'The Betrothal', in 1854, and Book II, 'The Espousals', in 1856. Today, a set in Good condition would fetch up to £300.

## CELEBRATION

*The Angel in the House* is a celebration of love in a happy marriage, a state which Patmore enjoyed three times. Yet for him it was not enough. He looked at wedded love as just a beginning — the end would be the perfect union of the Soul with God. He developed this idea with passion and to great effect in the later wonderful 'Odes'.

A year before *The Angel* was published, William Pickering had issued *Tamerton Church-Tower and Other Poems* (1853), parts of which are incorporated in the later work. In 1854, Parker took over as publisher issuing a second edition of *Tamerton Church-Tower*, as well as Book I of *The Angel in the House*. Both



*The original 'Angel in the House' — Patmore's first wife, Emily. She died in 1862 after a long illness.*

THE  
ANGEL IN THE HOUSE

THE BETROTHAL

Par la grace infinie, Dieu les mist au monde ensemble.  
*Rousier des Dames.*



LONDON

JOHN W. PARKER AND SON WEST STRAND

1854

THE  
ESPOUSALS



LONDON

JOHN W. PARKER AND SON WEST STRAND

1856

Patmore's best-known work, *The Angel in the House*, was issued in two parts: 'The Betrothal' and 'The Espousals'.

editions of *Tamerton Church-Tower* are very scarce and, because of the flimsy bindings, almost impossible to find in Good condition. Today, the two editions are worth £75-£100 and £40-£60 respectively in Good condition.

Patmore wrote two sequels to *The Angel in the House* — *Faithful for Ever* (1860) and *The Victories of Love* (1863). The latter was first serialised in *Macmillan's Magazine* between September and November 1861. These two books never achieved the popularity of *The Angel*.

In the early Sixties, the rights to Patmore's best-known poem passed to Macmillan, and, although the bindings they used are more durable than Parker's, their editions are not easy to find. The reason? In 1873, Patmore, deeply depressed at what he thought was

unjust criticism of his work, bought all the remaining stock of *The Angel* from Macmillan, and burnt the lot.

In 1862, after a long illness, Coventry's wife, Emily, died. Their marriage had been supremely happy, and blessed with six children. Shortly before she died, Emily had told her husband: "When I am gone — they [the priests] will get you, and then I shall see you no more." So it was. In 1864, he converted to Catholicism, and in the same year married Marianne Byles, an heiress. The marriage left Patmore comfortably off for the rest of his life, and with the freedom from financial worry he was able to concentrate on his poetry, but not to the exclusion of other interests.

He duly resigned from his post at the British Museum and, no longer needing



a permanent residence in London, he decided to buy an estate in Sussex, his favourite county. The property was rather neglected, but Patmore saw its potential, and set about the task of improving it with great enthusiasm. First of all, he supervised the re-building of the house, made roads and lakes, and planted thousands of trees. The poet had taken on the additional roles of country squire and businessman, excelling at both.

In 1874, he sold the property to the Duke of Norfolk, making the then handsome profit of £9,000. He later wrote a pamphlet, *How I Managed and Improved my Estate* ('by C.K.D.P.'; 1886), which is now an elusive item for the collector. Today, a Good copy is worth £60-£80.

During this settled time, fourteen years after the original publication of *The Angel*, Patmore privately printed nine of his magnificent *Odes* (1868). Most of Patmore's books are extremely difficult to locate, but undoubtedly the rarest is this little paper-covered volume, which was limited to 250 copies. Hitherto, Patmore had confined his verse to simple metres, but now he began experimenting with complex rhythms and lines of irregular length.



The work became so well-known in the nineteenth century that it inspired this cartoon in *Punch* lampooning the suffragette movement.

To test critical opinion, he sent copies of the book to his literary friends and acquaintances. Only John Ruskin appears to have had any praise, and this was faint. Tennyson, his once close friend, could not cope with the originality of the 'Odes'. His reaction he described in two lines of verse:

*"An answer pealed from that high land,  
But in a tongue no man could understand."*

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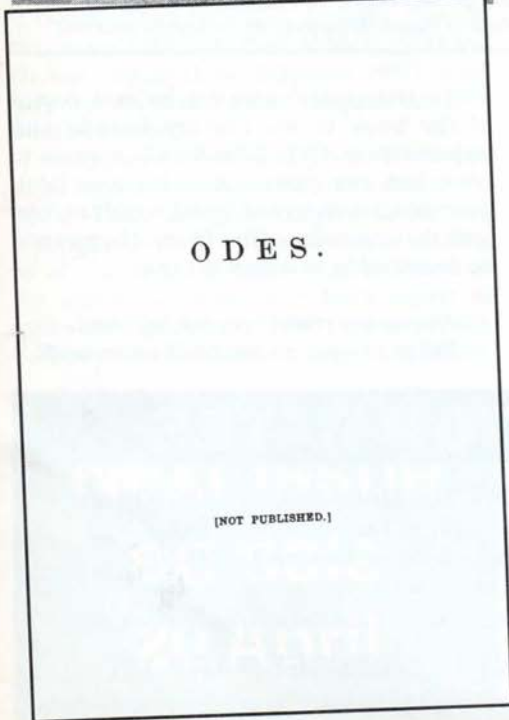
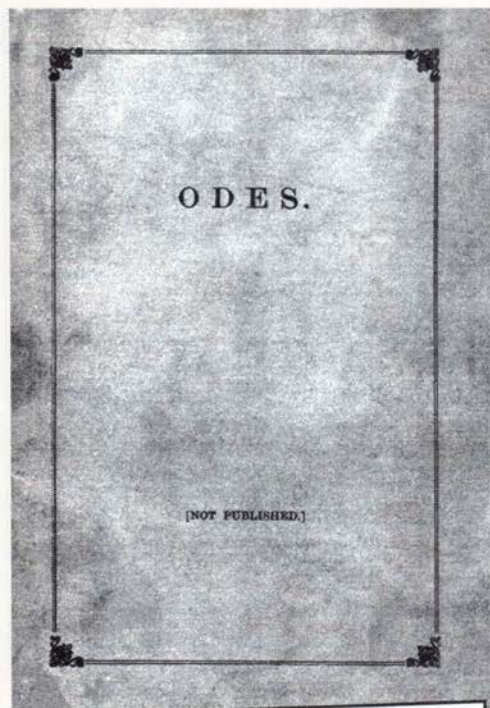
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Disappointed at the cool reception his new work had received, Patmore consigned the remaining copies of his book to a bonfire. Fortunately, several copies were saved by his daughter, Emily. According to Sir Edmund Gosse, this pale green booklet is "one of the rarest as it is one of the most interesting poetical volumes of the Victorian age". Due to the book's fragile binding, Good copies are virtually impossible to come across. Any copy in better than Poor condition would fetch a three-figure sum, and you could expect to pay up to £500 for a Good example. I've recently seen an inscribed copy offered for sale at £950! In 1968, a rather basic facsimile of the text was privately printed in an edition of 150 copies, but only a fraction of the print-run was actually bound and circulated.

A period of nine years elapsed before the 'Odes' (with additional poems) were issued in a trade edition by George Bell & Sons under the title, *The Unknown Eros and Other Odes* (1877). A second edition, further expanded, was published in 1878. These now sell for £75-£100 and £60-£80 respectively in Good condition.

## REVISIONS

With the publication of the completed 'Odes' and the private printings of *Amelia* (1878), Patmore ceased to write any more serious verse, apart from revisions. The two privately printed versions of *Amelia* are virtually impossible to find, although in the same year Bell included the poem in the collection, *Amelia, Tamerton Church-Tower, Etc. With Prefatory Study on English Metrical Law* (1878). The essay on metrical law was first printed in the August 1857 issue of *North British Review* under the title, 'English Metrical Critics'.

If the books mentioned above are out of your reach — don't despair! In 1906, G. Bell & Sons published the first one-volume edition of Patmore's *Poems* (1906), with a useful introduction by Basil Champneys. This was reprinted a number of times between 1909 and 1928, and the first edition can be bought



for £30-£40, and later editions for as little as £20, if you are lucky.

A modern anthology worth seeking out is John Betjeman and Geoffrey Taylor's *English Love Poems* (1957), which includes seven poems by Patmore. His poem, 'The Ros'y Bosom'd Hours', is printed with this lovely passage restored which had been suppressed since 1877:

"No sacred bard did e'er invent  
With such wild wit as placed,  
Betwixt Love's either continent,  
The isthmus of your waist,  
Or rounded fine each little breast,  
And set so fair apart,  
As if to cradle Love's unrest  
Upon your very heart . . ."

Perhaps the poet omitted these lines from later editions so as not to offend delicate

AMELIA,  
TAMERTON CHURCH-TOWER,  
ETC.  
WITH  
PREFATORY STUDY  
ON  
ENGLISH METRICAL LAW.  
BY  
COVENTRY PATMORE.

LONDON:  
GEORGE BELL AND SONS, YORK STREET,  
COVENT GARDEN.  
1878.

This collection from 1878 includes the poem, 'Amelia', first published in a now very rare private edition.

Victorian taste. Seventeenth-century readers would have loved them.

In 1875, Patmore sold his estate and moved to Hastings. He was returning to a place of happy memories, having spent his honeymoon there with his first wife, Emily. This change inspired him to write some of his finest poetry. He completed the 'Odes', and revised much of his earlier work.

For Coventry Patmore and his family, the early 1880s brought a mixture of joy and sadness. Marianne, his second wife, died in 1880, but the poet of 'wedded bliss' could not remain for long without a female companion, and the following year he married his children's governess, Harriet Robson. Then, in 1882, his beloved daughter, Emily, died. For a while, Patmore was grief stricken, but in 1883 grief turned to joy when Harriet gave birth to a son.

As a young man, Coventry Patmore had contributed to magazines out of necessity, but now he wrote prose for pleasure on many diverse subjects, ranging from 'Investing in Precious Stones' to 'Why Women are Dissatisfied'. The *St James's Gazette* printed more than 100 of his articles between 1885 and 1888, many of which were collected by Frederick Page in *Courage in Politics and Other Essays, 1885-1896* (1921). This book now sells for up to £40 in Good condition. The individual volumes of the *St James's Gazette* can cost anything from £5 to £30.

## PLATONIC

Other magazine articles were reprinted in *Principle in Art* (1889) and *Religio Poetae* (1893). Very Good copies of these books are worth £60-£80 and £40-£60 respectively.

In 1893, Coventry Patmore met Alice Meynell, who was to captivate his mind and heart totally. Yet, the relationship remained platonic, for Alice, like Coventry, was happily married with an adoring family. We can only guess whether he would have succumbed to the sensual side of his nature if Alice had been willing. Undoubtedly, Mrs Meynell appealed to his intellect. He found in her "the hall-mark of genius, namely, the marriage of masculine force of insight with feminine grace and tact of expression". Their 'true marriage

THE ROD  
THE ROOT  
AND  
THE FLOWER



by  
Coventry Patmore

of minds' ended unhappily when Coventry became jealous of Alice's friendship with George Meredith.

In 1894, Patmore's health began to deteriorate slowly, but he still managed to write a final work, *The Rod, the Root and the Flower* (1895), an extraordinary collection of thoughts and aphorisms summing up his philosophy on human and divine love. It was reprinted in 1907 and 1923, and again in 1950 by The Grey Walls Press. In his introduction to the 1950 edition, the poet's great-grandson, Derek Patmore, gives us Coventry's vision of a nightmare future democracy in which: "Neither the voter nor the inspector yet know their power and opportunities; but they soon will. We shall have to 'square' the district surveyor once or twice a year, lest imaginary drains become a greater terror than real typhoid; we shall have to smoke our pipes secretly and with a sense of sin, lest the moral supervisor of the parish should

*The 1950 edition of **The Rod, the Root and the Flower**, with a frontispiece portrait by John Singer Sargent.*



COVENTRY PATMORE

From a sketch by J. S. Sargent. R.A. 1894

THE ROD, THE ROOT  
AND THE FLOWER

by  
COVENTRY PATMORE

EDITED AND WITH AN  
INTRODUCTION BY  
DEREK PATMORE

London  
THE GREY WALLS PRESS



decline our offer of a half-crown for holding his nose during the weekly examination of our bedrooms and closets . . . We shall have to tip our policemen and inspectors for looking over our infractions of popular moralities of a newer pattern." Remember, this was written more than a century ago.

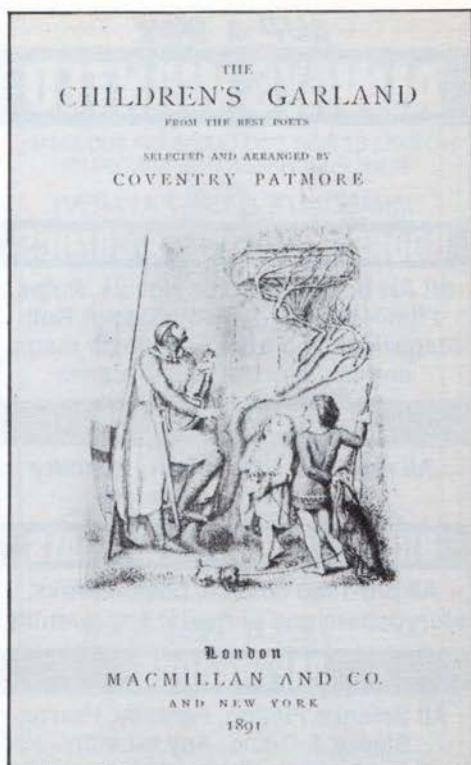
The following year, Patmore wrote to one of his sons: "I am dying slowly. It is a very uncomfortable process." The end came on 26th November 1896. On his deathbed, seeing that the priest was too upset to continue the prayers, Coventry Patmore took over the reading, pretended to light an imaginary cigarette and, with this last symbolic gesture to the physical world, passed away peacefully.

## INSPIRATION

As we have seen, Patmore was a man of many parts: poet, essayist, philosopher and prophet. Extremely well-read, he drew inspiration from numerous thinkers and writers. Early in life, he absorbed much of Plato, Aristototele and Emerson. Later, his thought shows the influence of — amongst others — St Thomas Aquinas, St Augustine, Swedenborg and St John of the Cross. In his poetry, he often uses the scientific and geographical imagery of the seventeenth century Metaphysical Poets such as Donne, Herrick, and Marvell. The early poems owe much to Tennyson and the Pre-Raphaelite Movement.

To get to the heart of Coventry Patmore's genius, we must look beyond his most popular work, *The Angel in the House*, to his remarkable 'Odes'. There is nothing quite like them in the English language. You can read them over and over again, and each time discover new meanings. They excite, delight, and sometimes disturb with their veiled erotic mysticism, and are often difficult to understand, but their bold and striking mode of expression rarely wears the ear.

Apart from his consummate craftsmanship, Patmore deserves our attention because he is always sincere, honest and realistic. These qualities are nowhere more



*As well as writing his own verses, Patmore edited this anthology of favourite poems for young readers.*

manifest than in this passage from the ode, 'Tired Memory', written when the poet was trying to come to terms with his 'infidelity' to the memory of his first wife, and his joy in a new found love:

*"The stony rock of death's insensibility  
Well'd yet awhile with honey of thy love  
And then was dry . . ."*

In this article, we have been concerned with Patmore the serious writer, yet we must not forget his great sense of fun, which is nowhere better demonstrated than in these charming lines addressed to a friend's young daughter:

*"A railway car, on Sandy Down,  
With you, were Palace, Realm and Crown;  
And tripe and onions, cooked by you,*

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Ambrosia were and honey-dew;  
Whene'er you spin upon your bike,  
I'll trot behind, your faithful tyke.  
Water inflames a mighty fire,  
So shall I but the more admire,  
The more you jump the old world's traces  
With such exasperating graces;  
Yea, every Tory taste I'll banish,  
The moment Josephine turns mannish,  
And if I write more poetry.  
'The Angel on the Bike' 'twill be!'

This was written in February 1896, nine months before Patmore died.

The two main biographies are Basil Champney's *Memoirs and Correspondence of Coventry Patmore* (two volumes; 1900), and Derek Patmore's *The Life and Times of Coventry Patmore* (1949), both of which consider the poet's life and work. For more in-depth critical appraisal, you must turn to Osbert Burdett's *The Idea of Coventry Patmore* (1921), Frederick Page's *Patmore: A Study in Poetry* (1933), and J.C. Reid's admirable *The Mind and Art of Coventry Patmore* (1957), which contains a comprehensive list of periodical contributions by and about the poet. A welcome recent publication is Ian Anstruther's *Coventry Patmore's Angel* (1992), which is still in print at £17.99. It covers the background to the writing of *The Angel in the House*, and includes the text of the final versions of Books I and II as printed by Harrap in 1923.

### **HISTORY**

What is Coventry Patmore's place in history? Some critics have consigned him to the ranks of the 'minor poets', whilst others cannot praise him too highly. In his book, *The Darkling Plain* (1950), the poet John Heath-Stubbs writes: "It is usual to speak of Tennyson and Browning as the 'great' Victorian poets, yet if any poet, between the time of Keats and Hopkins, merits that title, I believe that in spite of his manifest eccentricities, it is Coventry Patmore." Inevitably, this short article can do scant justice to the poet and his work, but if it creates new interest in Patmore then its purpose is served.



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**THE ROD, THE ROOT, AND THE FLOWER** (George Bell & Sons, 1895) ..... £40-£60  
 ditto. Second [Revised] Edition (George Bell & Sons, 1907) ..... £30-£40  
 ditto (George Bell & Sons, 1923) ..... £15-£20 (£20-£30)  
 ditto (edited, and with Introduction, by Derek Patmore) (Grey Walls Press, 1950) ..... £8-£10 (£15-£20)  
**COURAGE IN POLITICS AND OTHER ESSAYS 1885-1896**  
 Edited by Frederick Page (OUP, 1921) ..... £20-£30 (£30-£40)  
**BOW SET IN THE CLOUD.** Edited by Anthony Matthew (essays; paperback)  
 (Fisher Press, 1996) ..... in print £8.99

*Bibliography continued overleaf*



# **AS EDITOR/TRANSLATOR**

- THE CHILDREN'S GARLAND** From the Best Poets. Selected and arranged  
by Coventry Patmore (Macmillan, 1862 [1861]) ..... £35-£50  
ditto. Later Editions (Macmillan, 1862-91) ..... £15-£20  
ditto. Illustrated Edition (illustrated by J. Lawson) (London, 1873) ..... £30-£40
- BRYAN WALLER PROCTER (BARRY CORNWALL), AN AUTOBIOGRAPHICAL FRAGMENT AND BIOGRAPHICAL NOTES.** Edited by Coventry Patmore (George Bell & Sons, 1877) ..... £20-£30
- SAINT BERNARD ON THE LOVE OF GOD** (translated by Coventry and Marianne Caroline Patmore) (C. Kegan Paul, 1881) ..... £30-£40  
ditto. Second Edition (Burns & Oates, 1884) ..... £15-£20

# **SELECTIONS/COLLECTED EDITIONS**

- POEMS** (four volumes) (George Bell & Sons, 1879) ..... the set £75-£100
- FLORILEGIUM AMANTIS.** Edited by Richard Garnett (selections from the poems) (George Bell & Sons, 1879) ..... £35-£50
- POEMS** (with poems by Henry Patmore; two volumes) (George Bell & Sons, 1886) ..... the set £40-£60  
ditto. Later Editions (George Bell & Sons, 1887-1903) ..... £30-£40
- THE VICTORIES OF LOVE AND OTHER POEMS** (Cassell: 'National Library' No 122, 1888) ..... £10-£15
- THE POETRY OF PATHOS AND DELIGHT.** Edited by Alice Meynell (Heinemann, 1896) ..... £20-£30
- POEMS.** Edited, and with an Introduction, by Basil Champneys (George Bell & Sons, 1906) ..... £30-£40  
ditto. Later Editions (George Bell & Sons, 1909-28) ..... £20-£30
- THE WEDDING SERMON** (extract from 'The Angel in the House') (Burns & Oates, [1911]) ..... £8-£10
- PRINCIPLE IN ART, RELIGIO POETAE AND OTHER ESSAYS** (Duckworth, 1913) ..... £30-£40
- SELECTED POEMS OF COVENTRY PATMORE.** Edited, and with an Introduction, by Derek Patmore (Chatto & Windus, 1931) ..... £8-£10 (£10-£15)  
ditto (Chatto & Windus, 1941) ..... £8-£10 (£10-£15)
- SELECTED VERSE** (Burns, Oates & Washbourne, 1934) ..... £6-£8 (£8-£10)
- A SELECTION OF POEMS BY COVENTRY PATMORE.** Edited, and with an Introduction, by Derek Patmore (Grey Walls Press, 1948) ..... £8-£10 (£10-£15)
- THE POEMS OF COVENTRY PATMORE.** Edited, and with an Introduction, by Frederick Page (OUP, 1949) ..... £10-£15 (£15-£20)

# **ESSENTIAL READING**

- Champneys, Basil: MEMOIRS AND CORRESPONDENCE OF COVENTRY PATMORE** (two volumes) (George Bell & Sons, 1900) ..... the set £75-£100
- Gosse, Edmund: COVENTRY PATMORE** (Hodder & Stoughton, 1905) ..... £30-£40
- Burdett, Osbert: THE IDEA OF COVENTRY PATMORE** (OUP, 1921) ..... £20-£30 (£30-£40)
- Page, Frederick: PATMORE: A STUDY IN POETRY** (OUP, 1933) ..... £15-£20 (£20-£30)
- Patmore, Derek: PORTRAIT OF MY FAMILY** (Cassell, 1935) ..... £15-£20 (£20-£30)
- ditto: THE LIFE AND TIMES OF COVENTRY PATMORE** (Constable, 1949) ..... £15-£20 (£20-£30)
- Oliver, E.J.: COVENTRY PATMORE** (Sheed & Ward, 1956) ..... £10-£15 (£20-£30)
- Reid, J.C.: THE MIND AND ART OF COVENTRY PATMORE** (Routledge & Kegan Paul, 1957) ..... £15-£20 (£20-£30)
- Anstruther, Ian: COVENTRY PATMORE'S ANGEL** (Haggerston Press, 1992) ..... in print £17.95

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# Collecting CROQUET BOOKS

BY DAVID DRAZIN

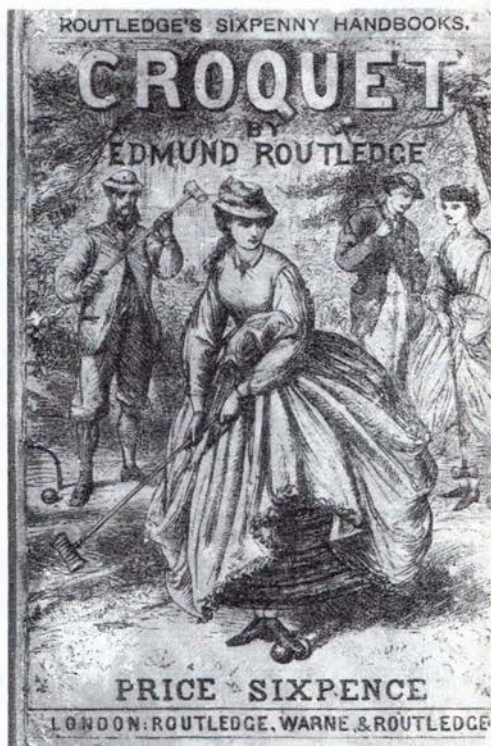
Though we may be struggling at international level in football, cricket, rugby, and tennis, we can take pride in the supremacy of our national croquet team, which recently notched up its fourth successive win in the MacRobertson Shield series, croquet's world team championship. In Christchurch, New Zealand, in February, we beat all comers. But, of course, the real significance of this belated newflash is that it is still something like news. Though the game of croquet is now as healthy as it ever was, it is almost totally neglected by the media.

## RIGOROUS

From its early beginnings in Ireland, probably in the 1830s, the game developed on two distinct levels — for the many, as an agreeable diversion for a lazy summer's afternoon; and, for the few, as a rigorous game (Association Croquet) played with punctilious attention to an elaborate code of laws. It is played at both levels in all English-speaking countries and many other parts of the world. It is regulated at the top by the World Croquet Federation and in this country by the Croquet Association. As with any mature sport, there is a full calendar of club, inter-club, regional, national, and international competitions.

Association Croquet is a miracle of complexity. Suffice to say that it combines the intellectual elegance of chess, the precision of snooker, the disciplined physical control of golf, the tactical appreciation of bridge and the psychological sensitivity of poker. Keith Wylie, author of *Expert Croquet Tactics* (1985),

arguably the leading croquet tactician of all time, confessed that, on taking up the game, he could not follow the contemporary introductory manuals. If you are tempted by this challenge, try the current edition of *Croquet* in A. & C. Black's 'Know the Game' series, the all-time croquet bestseller. But, in truth, the only way to pick up the game is to



An early introductory handbook (1864), written by Edmund Routledge, scion of the house of Routledge.



The Isthmian Library  
 Edited by B. Fletcher Robinson

No. XII.

# CROQUET

BY  
 LEONARD B. WILLIAMS

ILLUSTRATED.

LONDON  
 A. D. INNES & COMPANY  
 LIMITED  
 1899

Leonard Williams' *Croquet* (1899) features a celebrated frontispiece, 'The Rape of Roquetetta'.

join a club, do what you are told, and put in plenty of practice. If you show aptitude and persevere, you could have a respectable handicap in a year or two. The Croquet Association (phone: 020-7736 3148; e-mail: caoffice@croquet.org.uk) will be pleased to steer you in the right direction.

The literature of croquet has long been of interest to scholars and collectors. It is now ideally collectable. Prices are increasing at a healthy rate, and although, as every dealer will tell you, there is not much of it about, there are still bargains to be had. A handful of specialist dealers ask premium prices, but with patience the same titles can be found at quite modest prices at book fairs, from non-specialist bookshops, and through internet websites.

The field is also especially enticing in terms of quantity, quality, and variety. Whereas there are a good number of books about croquet or which refer to it in the text, that number is not so astronomically

large as to deter the collector of 'completist' inclination. My estimates of the numbers of titles which might be targeted by various categories of collector are summarised in the table below. They may understate the true situation by ten or twenty per cent, but not by an order of magnitude:

Books and pamphlets mainly about croquet:	500 (later issues: 900)
Books, etc, mainly about other sports and pastimes:	300
Biography:	200
Sundry non-fiction:	200
Humour, drama, music, verse, mime:	50
Fiction:	200
Croquet serials:	100
Contributions to other serials:	3,000

The condition of the older and more collectable croquet books which now come onto the market poses a special challenge.



Most specimens look desperately sad: missing covers and jackets, heavy soiling, liberal annotations, tears, and lost matter are all par for the course. This is due to a combination of factors. Instructional manuals and rule books tend to be heavily thumbed; they are handled in a hazardous environment (to wit, a croquet court); and, having relatively few pages (seldom more than 32), the abuse suffered by each one is correspondingly severe. So few books on offer are in better than Good condition, and many scarcely qualify as breakers. But every cloud has a silver lining! It is generally economic to have a Poor copy which is complete restored professionally — even at a cost of £50 or more — and there is every chance of picking up a better-than-average copy at a bargain price.

### SPECIALIST

This article will focus on specialist croquet literature — which, for present purposes, we may define as books and pamphlets devoted to any aspect of the game or which refer to it on the title-page. The most collectable titles in each category are listed in the price guide which concludes this article.

There has always been a good choice of introductory handbooks. The earliest, in Good condition, typically now fetch a few hundred pounds. One of the prettiest and most sought-after, Routledge's *Handbook of Croquet*, a petite hardback with illustrated yellow paper boards, first published in 1864, sold new at 6d. And one of the most stolid, Leonard Williams' *Croquet* (1899), is noted for its risqué frontispiece, depicting a lady player scantily attired, and with a knowing look. Queen Victoria may not have been amused, but Stephen Potter could not resist exploiting its absurdity in *The Theory and Practice of Gamesmanship* (1947).

It is a remarkable fact that, although the game of croquet attracted the attention of historians from its infancy, there is no reported sighting of any original dated record which refers to it prior to 1853. And it is also remarkable that there have been no reported sightings of most of the well-attested early accounts of the game in the past 100 years. Hence there are some prime targets for bounty hunters.



## CROQUET.

By JOHN JAKUES.

NEW EDITION, PRICE SIXPENCE.

RALPH TAYLOR, PRINTER, GREAT ST. MARTIN'S PLACE, LONDON, W.C.

*A paperback edition of John Jaques' bestselling guide to the laws of the game, first published in the 1860s.*

Pride of place must go to Isaac Spratt's *Rules of the New Game of Croquet*, possibly the very first printed account of the game. This work was registered at Stationers' Hall in 1856 and there are several independent references to it in the columns of *The Field* in the 1860s. Since then, amazingly, it is as if it had disappeared into thin air.

As the game became popular in the early 1860s, several attempts were made to unify its laws under the aegis of bodies whose authority it was hoped all serious players would acknowledge, but no lasting success was achieved before the foundation in 1897 of the United All England Croquet Association (UAECA), which later changed its name to the Croquet Association (CA). Up to that time, it was very much a free-for-all. Publishers (notably Routledge, Warne, Ward Lock,

Cassell and Longmans) did their best to cash in on the popularity of the game; clubs and regional associations compiled their own laws; sports equipment manufacturers produced simplistic rule books to help sell their croquet sets; and self-styled experts were emboldened to join the fray.

It might be supposed that publication of the UAECA's authoritative code of laws in 1897 would have stopped the freebooters dead in their tracks. But not so. As the laws of the game were subsequently refined, more or less annually, they became increasingly remote from the needs of the new 'garden croquet' players who merely aspired to an agreeable recreation. So manufacturers turned their backs on the CA and continued to issue simplified rule books with their equipment. And the association's lawmakers also left other countries far behind. Most new national associations adopted various forms of the game as played throughout the world as far back as the 1860s. The international game is only now crystallising in the format developed here by the CA.

D.M.C. Prichard's *The History of Croquet* (1981) still ranks as the definitive history of the game. It is to be hoped that Cassell will update it before too long, but meantime the first and only edition is required reading. It is authoritative and very readable. Some of the earlier histories are fascinating artefacts, and are no less readable, but they are generally less reliable as historical records. The most sought-after is Prior's *Croquet and Some Ancient Ball Games Related to It* (1872), an elegant cloth-covered hardback with exquisite inset plates.

## HISTORIES

There has been a steady stream of club histories, notably of late from the antipodes. None of these now fetch more than about £10-£20, but there could be future potential here. Print-runs were modest, so prices of favoured titles could harden dramatically.

Every generation of players has produced a fair crop of perfectionists, and it is our good fortune that a few have been moved to commit themselves to print. Their works,

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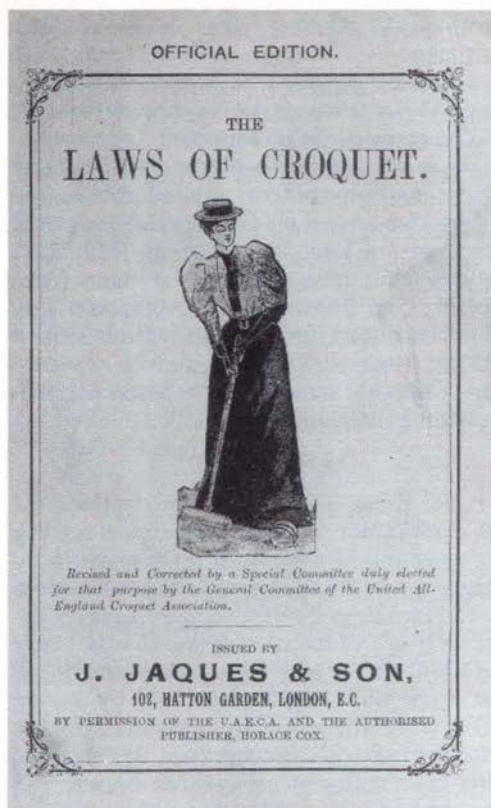
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FOR METHODS OF PAYMENT PLEASE SEE PAGE 102





The All-England Croquet Association drew up this official guide to *The Laws of Croquet* in 1897.

bristling with eccentricity, are the essence of collectability. Three titles stand out: *Croquet Tactics* (1868) by Walter Jones Whitmore, founding father of croquet as a scientific game; *Croquet* (1914) by Lord Tollemache, an eccentric confection with a pocket inside the rear cover, packed with all sorts of goodies (see below); and *Expert Croquet Tactics* (1985), a meticulous do-it-yourself job by Keith Wylie.

## TARGET

Lord Tollemache's work has long been the croquet collector's number one target. Though not especially scarce, few copies offered for sale come complete with the dustjacket, six 'diagrammes', two 'diagrammes', a huge plan of a croquet court, and twelve coloured tokens (three each of the four regulation croquet colours) in a manila envelope.

From time to time, associations have produced all manner of ad hoc publications, dealing with such matters as lawn care, interpretation of laws, recruitment, coaching, and the management of tournaments. Most of these are more in the nature of ephemera than real books, but some have acquired collectable status. Watch out, in particular, for three classics published by the CA: *A Handbook of Modern Croquet* (1931); *The Basic Laws of Croquet* (1975); and D.M.C. Prichard's *Commentary on the Laws of Croquet* (1973).

National and regional associations have produced various year books and directories, detailing the names and addresses of members, their current handicaps, the names and appointments of officers, the laws of the game, lists of calendar fixtures, etc. These will perhaps appeal only to the

*Croquet: Its History, Rules and Secrets*, written by Arthur Lillie, star player and croquet historian.





*A Croquet Alphabet contained rhymes and caricatures by H.F. Crowther Smith ('Crowther').*

most dedicated collectors, but exceptionally the *Year Book of the Croquet Association* (first published in 1902 as *The Croquet Association*) and *The New Zealand Croquet Annual* (from 1923) were generally well produced in earlier years, and could attract a keen

following. Again, prices could be very variable.

Croquet equipment has been the focus of a good few trade catalogues, but perhaps not so many as might be supposed. Understandably, most manufacturers of sports equipment have concentrated on general catalogues. Those who have made a special feature of croquet are John Jaques (from 1864), F.H. Ayres (circa 1872 to 1948), Slazengers (circa 1910), Geo Bussey (circa 1900), and Roy Brothers of East Barnet, Vermont (from around 1911). Their catalogues are now very scarce, and prices are variable. They change hands at anything between £5 and £150.

### CARICATURES

For those collectors with a penchant for the lighter side, there is a wonderful rag-bag of sheet music, caricature, satire and sundry blurrings. In the 1860s and 1870s, croquet was a fashionable pop music theme. Copies of the sheet music of the period now change hands at £50-£150. *Croquet: Tempo Schottische* (1870), in a chromolithographed cover by Alfred Concanen, is an especially lovely example. But the most sought-after works in this class are the collections of caricatures drawn and published by H.F. Crowther Smith ('Crowther') — *A Croquet Alphabet* (1913) and *A Croquet Nonsense Book* (1929). His artistry, gift with words, and understanding of the game are of the highest order.

## *In Next Month's Issue*

**GRAHAM GREENE COLLECTABLES**

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**American Writer JOYCE CAROL OATES**

**R. AUSTIN FREEMAN** Classic Crime

**Man of Letters LEIGH HUNT**



Aided and abetted by equipment manufacturers, several dedicated croqueteers have been at pains to adapt the essential characteristics of the game for special purposes and surfaces — for table and carpet play, to help beginners, and more recently to promote media coverage. The end-products have been slim pamphlets describing modified games. Undoubtedly the most celebrated of these are Lewis Carroll's 'Croquet Castles: For Five Players' (1863) and 'Castle-Croquet: For Four Players' (1866). The former work was never published and all extant copies are believed to be held in trust. But the latter, first published in *Aunt Judy's Magazine* (August 1867),

One of the caricatures from Crowther Smith's 1929 collection, *A Croquet Nonsense Book*.



D.D. Steel, four-times CA Open Champion, as caricatured by 'Crowther' in this book.

can also be found in *Aunt Judy's Christmas Volume* (1867).

Over the years, croquet has been bundled with other games in all sorts of multi-sports books. Where croquet rubs shoulders with games which command high premiums, prices tend to take their cue from the highest-ranked game represented. Look out, in particular, for compilations with baseball, golf, cricket, lawn tennis and real tennis. One of the most highly prized croquet titles, a Ward & Lock 'Sixpenny Hand-book', *Lawn Tennis, Badminton, Croquet, Troco, Racquets, Fives* (1879), contains

merely a few pages about croquet. A copy in Fine condition changed hands recently at about a thousand pounds. Another fascinating example of this genre is *Lawn-Tennis, Golf, Croquet, Polo* (circa 1911), a pretty French anthology in art nouveau covers with a photographic onlay.

## MYSTERIOUS

I conclude this brief survey with a handful of titles, mostly works of fiction and verse, which happen to include the word 'croquet' and which would hence be thrown up by a keyword search of any library online system or e-commerce website. The most mysterious of these is *Croquet* (1878), a two-volume German novel by Gustav von Putlitz. I don't know what it's about because I don't read German! The most commonplace is H.G. Wells's dark novelette, *The Croquet Player* (1936), which accounts for over sixty per cent of all croquet books now advertised. More recent works of this ilk come with such racy titles as *Nude Croquet* (by Leslie Fiedler; 1958), *Naked Croquet* (Douglas Melnyk; 1977), *Croquet Lover at the Dinner Table* (Jonathan Aldrich; 1977) and *Human Croquet* (Kate Atkinson; 1997). They may not say much about croquet, but they can't be ignored.

A few more words about prices. These tend to be higher here than anywhere else in the world. There are good bargains to be had, especially in the U.S., France, and Australia. So access to the internet is vital. Auctions are worth following, but don't expect to make rich pickings. They are generally well advertised and attract keen competition.

**Next issue  
on sale  
20 April**

# CROQUET

## *A Bibliography*

*Specialist Books and Pamphlets Complete to 1997*

COMPILED BY DAVID DRAZIN



*David Drazin has compiled this croquet bibliography, which lists over 1,000 specialist books and pamphlets.*

The prices given in the guide below are for books and pamphlets in Good (pre-1920) or Very Good (1921 onwards) condition. Note that Poor copies may be worth as much as eighty per cent of those in Good condition.

*The author's 'Croquet: A Bibliography' (2000), published by Oak Knoll Press, U.S., and St Paul's Bibliographies, lists and describes over 1,000 books and pamphlets about the game. It may be obtained from the U.K. distributor: Scott Brinded, The Coach House, 106 Dover Road, Folkestone, CT20 1NN. The price is £66, inclusive of U.K. inland postage.*



# SOME COLLECTABLE CROQUET BOOKS

A guide to current values of books and pamphlets in: i) Good condition in the original binding (up to 1920); or ii) Very Good condition in the original binding without/with dustjackets (1921 to present).

## GENERAL

- Reid, Captain Mayne: CROQUET (Charles James Skeet, 1863) ..... £200-£300  
 ditto. Other Editions (English/American: 1863-69) ..... each £100-£200  
 Routledge, Edmund: ROUTLEDGE'S HANDBOOK OF CROQUET (boards)  
 (Routledge, Warne, & Routledge: 'Sixpenny Handbooks', 1864) ..... £200-£300  
 ditto. Other Editions (English/American: 1864-66) ..... each £100-£200  
 Lillie, Arthur: THE BOOK OF CROQUET: ITS TACTICS, LAWS & MODE OF PLAY  
 (Jaques & Son, 1872) ..... £100-£150  
 Williams, Leonard B.: CROQUET (D. Innes & Company, 1899) ..... £100-£150  
 Solomon, J.W.: CROQUET (Batsford, 1966) ..... £15-£20 (£30-£40)

## LAWS AND REGULATIONS

- CROQUET: THE LAWS AND REGULATIONS OF THE GAME (Jaques & Son, 1864) ..... £150-£200  
 ditto. Other Editions (Jaques & Son, 1864-90) ..... each £50-£150  
 CROQUET: THE RULES GOVERNING THE GAME (National American  
 Croquet Association, U.S., 1882) ..... £60-£80  
 ditto. Other Editions (National American Croquet Association, U.S., 1882-1902) ..... each £25-£50  
 THE LAWS OF CROQUET (United All-England Croquet Association/Croquet Association, 1897) ..... £75-£100  
 ditto. 1898-1918 Editions ..... each £25-£50  
 ditto. 1919-1941 Editions ..... each £20-£40  
 ditto. 1947-1961 Editions ..... each £10-£25  
 ditto. 1968 & 1972 Editions ..... each £8-£10  
 RÈGLE DU JEU DE CROQUET (La Société française du Jeu de Croquet, [c1900]) ..... £60-£80

## HISTORIES

- Prior, R.C.A.: NOTES ON CROQUET: AND SOME ANCIENT BAT AND BALL GAMES  
 RELATED TO IT (Williams & Norgate, 1872) ..... £300-£500  
 Lillie, Arthur: CROQUET: ITS HISTORY, RULES, AND SECRETS (Longmans Green, 1897) ..... £100-£150  
 Lillie, Arthur (editor): CROQUET UP TO DATE (Longmans Green, 1900) ..... £100-£150

## TACTICS

- Whitmore, Walter Jones: CROQUET TACTICS (Horace Cox, 1868) ..... £300-£500  
 Locock, C.D.: MODERN CROQUET TACTICS (The Holmesdale Press, 1907) ..... £100-£150  
 Tollemache, Lord: CROQUET (Stanley Paul, 1914) ..... £150-£200

## OFFICIAL PUBLICATIONS

- [The Croquet Association]: A HANDBOOK ON MODERN CROQUET (Longmans Green, 1931) ..... £35-£50  
 Prichard, D.M.C.: COMMENTARY ON THE LAWS OF CROQUET ([The Croquet Association], 1973) ..... £20-£30  
 Neal, B.G.: BASIC LAWS OF CROQUET (The Croquet Association, 1975) ..... £15-£20

## GENERAL WORKS

- [Crawley, Captain Rawdon]: LAWN TENNIS, BADMINTON, CROQUET, TROCO,  
 RACQUETS, FIVES (pictorial cloth binding) (Ward Lock, 1879) ..... £300-£500  
 Champ, Paul et al: LAWN-TENNIS, GOLF, CROQUET, POLO  
 (Bibliothèque Larousse, Paris, 1911) ..... £75-£100

## RELATED GAMES

- AUNT JUDY'S CHRISTMAS VOLUME FOR YOUNG PEOPLE  
 (contains Lewis Carroll's 'Castle-Croquet: For Four Players') (Bell & Daldy, 1867) ..... £35-£50  
 [anonymous]: IMPROQUET: A NEW FORM OF CROQUET (Jarrold & Sons, 1910) ..... £30-£40  
 Smith, H.F. Crowther: HOW TO WIN AT GOLF CROQUET (Privately printed, 1913) ..... £30-£40

## FICTION AND VERSE

- Wells, H.G.: THE CROQUET PLAYER (Chatto & Windus, 1936) ..... £8-£10 (£20-£30)  
 Fiedler, Leslie A.: NUDE CROQUET (paperback) (Berkley Publishing Corporation, U.S., 1958) ..... £6-£8  
 Aldrich, Jonathan: CROQUET LOVER AT THE DINNER TABLE  
 (University of Missouri Press, U.S./U.K., 1977) ..... £15-£20 (£30-£40)

## HUMOUR

- Lawreen, John B (lyrics); and Vincent Davis (music):  
 CROQUET: TEMPO SCHOTTISCHE (Duff & Stewart, 1870) ..... £100-£150  
 Smith, H.F. Crowther: A CROQUET ALPHABET (Privately printed, 1913) ..... £200-£300  
 ditto: A CROQUET NONSENSE BOOK (Privately printed, 1929) ..... £150-£200

## FURTHER READING

- Drazin, David: CROQUET: A BIBLIOGRAPHY (Oak Knoll Press,  
 U.S./St Paul's Bibliographies, U.K., 2000) ..... in print £66



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## CONRAD WATERMARK

Dear Editor,

I was interested to read Judith Fralick's letter in the February issue of BMC (191) regarding J.M. Dent's edition of Joseph Conrad's works. Although I am not aware of any other author being so honoured by his publisher as to have his name watermarked into the pages of his works, I believe it to be a very fitting tribute in the case of Joseph Conrad.

In 1985, I purchased a near complete set of Dent's 'Collected Edition' of Conrad's works from one of your readers who answered my 'Wanted' ad. The set comprised 22 volumes, all but two of which were 'firsts thus'. All of these books carry the watermark described by Judith Fralick. However, not all the pages carry the distinctive 'dolphin and anchor' watermark depicted in the February issue, although every page is watermarked with a fine 'pinstripe' line from the top to the bottom of the page, which is repeated at intervals of an inch. In addition to this, the 'dolphin and anchor' watermark is repeated on many pages, although in some cases it is 'cut off' by the edge of the page. The paper is of very fine quality, and the watermarks are quite clear.

Two questions bother me: first of all, why did Dent choose this 'dolphin and anchor' watermark, when it is not the coat-of-arms of the Conrad family? And, secondly, were

the individual volumes in this edition published one at a time or in a complete set? Only two of the volumes are dated: '1923' and '1926'. Two volumes are taller than the others by about a quarter-of-an-inch, and I take these to be reprints.

John Barry, Wexford, Ireland.

Thank you for your letter, Mr Barry. To answer your questions in order: the 'dolphin and anchor' symbol was the insignia of the great Venetian printer, Aldus Manutius (1449-1515), and so Dent clearly thought that it was a doubly suitable 'coat of arms' for Joseph Conrad, reflecting his two passions: literature and the sea. (Dent named their 'Aldine Library' series of reprints [1938-9] after Manutius.)

Your 22-volume set of Conrad's works is the famous 'Uniform Edition', issued by Dent between 1923 and 1928. As often happens with such editions, the company began by issuing the major titles — including most of the novels — together, in sixteen volumes. In 1924, they issued two further novels, *The Arrow of Gold* and *The Rescue*, plus *Notes on Life and Letters*. The *Rover* followed in 1925, *Suspense* in 1927 and *Tales of Hearsay* in 1928. Of course, the more popular volumes would have been reprinted, and I would suggest, Mr Barry, that your 1926 volume is a reprint.

## ANOTHER WATERMARK

Dear Editor,

In your reply to Judith Fralick's letter in BMC 191, you asked whether any of your readers had come across other 'author watermarks'. Well, I know of one, although in this case the tribute was somewhat belated!

I have an odd volume from a sixteen-volume set of 'The Complete Works of Henry Fielding', published by William Heinemann in 1903 in a limited edition of 375 copies (25 on Dutch hand-made paper, with extra illustrations). The watermark shows the name of Henry Fielding in block capitals about a quarter-of-an-inch high, and above that a cipher of his initials, which are intertwined. The letters, 'C.&S, Co.', appear underneath, and may refer to the papermakers.

D.J. Langford, Dorset.



## RONALD BALFOUR

Dear Editor,

I wonder if you or any of your readers knows anything of the life and career of Ronald Edmund Balfour, who illustrated an edition of the *Rubáiyát of Omar Khayyám* for Constable in 1920 (reprinted in a different format, with an extra plate, in 1930)? He worked in a manner reminiscent of early John Austen, but apparently vanished into obscurity after completing the *Rubáiyát* commission, leaving only a small series of chapter headings for an American book on mountaineering, and a short entry in Peppin & Micklethwait.

I developed a theory that he was the same 'Ronald Edmund Balfour' who compiled the bibliography of the work of Goldsworthy Lowes Dickinson, late of King's College, and included in the biography of Dickinson by E.M. Forster, published in 1934. I saw a further link in the fact that the Balfour of the bibliography was at the time a tutor at the college, and was known to Roger Fry, a close friend of the late Dickinson. I postulated that Roger Fry, who was well known as a mentor of unknown artists whom he believed to have talent, had recommended Balfour to Constable.

However, I should point out that, although remarkably close, the birth and death dates of the two Balfours do not coincide (unless Peppin was in error). Donald McLeod, Dorset.

I'm afraid that I can't give you much information, Mr McLeod. Both Peppin & Micklethwait and Simon Houfe's *Dictionary of British Book Illustrators and Caricaturists 1800-1914* give his dates as '1896-1941', the former listing only one further book by him: Constance Bridges' *Thin Air* (1930), presumably the "American book on mountaineering" which you mention.

Noting that Balfour's *Rubáiyát* illustrations "have distinct echoes of Beardsley", Peppin & Micklethwait end their entry: "Nothing seems to have been recorded about Balfour's life or career." Can any of our readers cast some light on this matter?

# Small Ads

## BOY SCOUTS & BADEN-POWELL

Books, badges, ephemera, postcards, cigarette cards, etc. always wanted. Write to: Graham Brooks, 28 Rawlin Close, Plymouth PL6 5TF. Tel: (01752) 774467.

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**NORFOLK BOOKS** and postcards. D. Smith, 15 Church Road, Cantley, Norwich NR13 3SN.

## ATHLETICS/OLYMPICS

Books, magazines, programmes wanted. R.C. Brett, 32 Abbots Way, Wellingborough NN8 2AG. Telephone (01933) 224502.

**LAND OF THE LOST GIANT:** 76 Sea Road, Fulwell, Sunderland. (0191) 549 6120. E-mail: lostgiant@barclays.net Books, comics. Mon.-Sat. 10-4.

## BARBICAN BOOKSEARCH

Books found, any subject. No fee, no obligation to purchase. Write to or call: A. Donoghue, 64 Castle Street, Barbican, Plymouth PL1 2NJ. Tel: (01752) 269253 (24 hours, 7 days — best after 6pm). Or e-mail: barbook@globalnet.co.uk

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We search the world for books for you. Free search! Send your wants to: 780 Magnolia, Denver, Colorado 80220, USA. Phone: 303 733-5700. Fax: 303 871-0172. E-mail: orders@abrabks.com Please include your phone number.

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Browsers Bookshop, 9 Station Road. A good selection of antiquarian and second-hand books. Open 10-5 except Tuesday & Wednesday. Tel: (01992) 572260. Books on Essex and Epping Forest wanted.

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Stars autograph material wanted. Richards, 122 Caernarvon Road, Cheltenham GL51 5JR.

## BOWLAND BOOKFINDERS

Your wants welcome without fee or obligation to: David Suttie, 88 Bury Lane, Withnell, nr. Chorley PR6 8SD.

## GRAPHOLOGY & HANDWRITING

Anything wanted. N. Bradley, 91 Hawksley Avenue, Chesterfield, Derbyshire S40 4TJ. www.leylines.com/nrbhome.htm

# BOOK & MAGAZINE COLLECTOR'S GRADING READY RECKONER & CONDITIONS

This Ready Reckoner will help you work out the value of a book in any condition. For example, if you have a book which we value at £10 in Mint condition, but which is only in Good condition, you can read across the appropriate line and find the correct value of your book – in this case, £4. Please note that Poor condition books worth less than £12 in Mint condition are virtually worthless to collectors. However, Poor condition books may be worth many times more if they contain intact, good illustrations.

Mint	Fine	Very Good	Good	Poor
200	180	150	80	10
150	135	125	70	8
100	90	75	40	5
75	65	55	30	4
50	45	40	20	3
40	35	30	18	2.50
30	27	22	13	2
25	22	18	10	1.50
20	17	15	8	1
15	13	11	7	1
12	10	8	5	—
10	8	6.50	4	—
9	7	5.75	3.50	—
8	6	4.50	2.50	—
7	5	3.75	2	—
6	4.50	3.50	1.50	—
5	4	3	1	—
4	3.50	2.50	50p	—
3	2.50	2	50p	—
2	1.75	1.30	—	—

## STANDARD CONDITIONS FOR BOOKS AND DUSTJACKETS

Below are the Standard Conditions for grading second-hand books and their dust-wrappers which we use in all features, bibliographies and advertisements in BOOK AND MAGAZINE COLLECTOR, so that anyone buying or selling books has a standard system to use to state the amount of wear and tear a book has been subject to. The five basic conditions accepted by collectors all over the world are listed here, together with a description of what each one means.

**MINT:** This means that the book is in perfect condition. It is complete with its dust-wrapper and is impossible to tell from a new copy. **DUSTJACKET:** as new.

**FINE:** The book appears to be in excellent condition. Closer examination, however, will show evidence of ownership and storage. There may also be a small inscription to the previous owner, but generally the book is in near perfect condition. **DUSTJACKET:** as new but with very slight rubbing on the corners.

**VERY GOOD:** Slightly less than fine condition. Apart from slight foxing or fading, the book has no faults. **DUSTJACKET:** clean with excellent colouring, but with slight rubbing to most edges and corners.

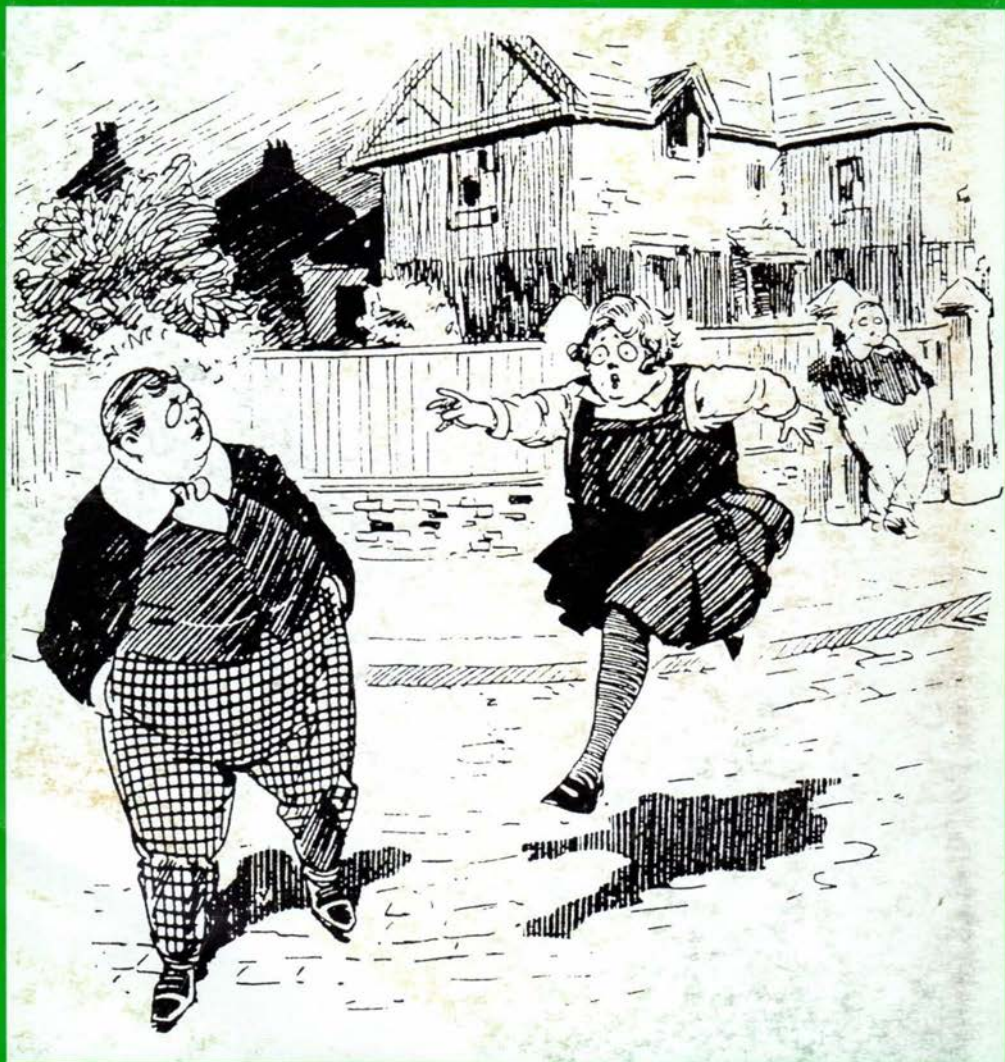
**GOOD:** It is obvious that the book is second-hand. However, apart from minor faults, it must always be assumed that books in Good condition are complete in all respects, unless described otherwise. **DUSTJACKET:** fairly clean with almost perfect colouring, but suffering from marks, slight creasing and other signs of wear. Most of the edges are rubbed or have very small tears in them.

**POOR:** A book in this category is in really bad condition. It may be warped, the preliminary pages may be missing, and the spine irreparably damaged. The text is complete but the book is really only suitable to read. **DUSTJACKET:** tatty and grubby, and may well be marked, creased or torn.



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*Running in the family: Billy Bunter is collared by his formidable sister, Bessie. In a writing career that spanned nearly seven decades, the great Frank Richards created many immortal characters like these.*